7 March 1981 US $1.95 (by air) 30p ISSN 0028 6362

Aus 55c NZ 60c Den Kr 10.75 Fr NF 10.40
Ger Dm 4.30 Malaysia $2.25 Spn 160pts

NEW MUSICAL EXPRESS

ANTI NAZI LEAGUE HITS BACK AT RACIST BRITAIN

REPORT & PETER HAIN INTERVIEW PAGES 16-19

Puff the magic braggart. Jobbogram Anton Corbijn

JOBSON MEETS THE LITERATI·GARY FINDS HIS GLITERATI·

CHRIS BOHN ENCOUNTERS RICHARD JOBSON PAGES 30-32. PAUL MORLEY JOINS THE GANG PAGES 12-14

NME CHARTS

WEEK ENDING
March 7th, 1981

Nine years ago, chanteur Bryan Ferry had an outsize quiff, one chin, a diploma in Fine Art, the ebbing traces of a Geordie accent, a bouncing baby boy called Eno and a debut album called, simply, 'Roxy Music' in the charts. . .Now, he's "just a Jealous Guy".

Pic: Joe Sevens.

Today, Brian Setzer has a jumbo quiff, at least three chins, a dagger in his earlobe, the elocution of a New York cabbie, a guitar called Bigsby and a debut album called simply, 'The Stray Cats' in the charts. . .Who knows what the future will bring?

UK SINGLES

This Week	Last Week			Weeks in	Highest
1	(1)	**Shaddup You Face**	Joe Dolce (Epic)	4	1
2	(2)	**Vienna**	Ultravox (Chrysalis)	6	1
3	(3)	**I Surrender**	Rainbow (Polydor)	5	3
4	(14)	**Jealous Guy**	Roxy Music (Polydor)	2	4
5	(11)	**St Valentine's Day Massacre EP**	Motorhead/Girlschool (Bronze)	2	5
6	(16)	**Southern Freeez**	Freeez (Beggars Banquet)	4	6
7	(4)	**Woman**	John Lennon (Geffen)	6	2
8	(8)	**Return Of The Los Palmas 7**	Madness (Stiff)	6	8
9	(15)	**Do The Hucklebuck**	Coast To Coast (Polydor)	2	9
10	(9)	**Rock This Town**	Stray Cats (Arista)	4	9
11	(5)	**Oldest Swinger In Town**	Fred Wedlock (Rocket)	4	5
12	(—)	**Something 'Bout You Baby I Like**	Status Quo (Vertigo)	1	12
13	(21)	**Kings Of The Wild Frontier**	Adam & The Ants (CBS)	2	13
14	(13)	**We'll Bring The House Down**	Slade (Cheapskate)	3	13
15	(7)	**Message Of Love**	Pretenders (Real)	3	7
16	(6)	**In The Air Tonight**	Phil Collins (Virgin)	7	1
17	(12)	**Fade To Grey**	Visage (Polydor)	7	7
18	(10)	**Romeo And Juliet**	Dire Straits (Vertigo)	6	9
19	(26)	**(Somebody) Help Me Out**	Beggar & Co (Ensign)	2	19
20	(28)	**Once In A Lifetime**	Talking Heads (Sire)	3	20
21	(23)	**That's Entertainment**	The Jam (Metronome)	4	21
22	(17)	**Sgt Rock**	XTC (Virgin)	5	17
23	(22)	**Four From Toyah**	Toyah (Safari)	2	22
24	(24)	**I'm In Love With A German Film Star**	Passions (Polydor)	4	19
25	(—)	**Reward**	Teardrop Explodes (Mercury)	1	25
26	(19)	**A Little In Love**	Cliff Richard (EMI)	6	12
27	(—)	**Star**	Kiki Dee (Ariola)	1	27
28	(18)	**Ant Music**	Adam & The Ants (CBS)	11	2
29	(—)	**Hot Love**	Kelly Marie (Calibre)	1	29
30	(25)	**Imagine**	John Lennon (Apple)	10	1

BUBBLING UNDER

Walking On Thin Ice — Yoko Ono (Geffen)
Boys And Girls — Human League (Virgin)
Guitar Man — Elvis Presley (RCA)
Can You Feel It — Jacksons (Epic)
Kids In America — Kim Wilde (RAK)
Underwater — Harry Thumann (Decca)

US SINGLES

This Week	Last Week		
1	(3)	**Keep On Loving You**	Reo Speedwagon
2	(1)	**9 To 5**	Dolly Parton
3	(5)	**Woman**	John Lennon
4	(2)	**I Love A Rainy Night**	Eddie Rabbitt
5	(4)	**Celebration**	Kool & The Gang
6	(7)	**The Best Of Times**	Styx
7	(9)	**Rapture**	Blondie
8	(6)	**The Tide Is High**	Blondie
9	(11)	**Crying**	Don McLean
10	(8)	**Same Old Lang Syne**	Dan Fogelberg
11	(12)	**Treat Me Right**	Pat Benatar
12	(14)	**Hello Again (Love Theme From 'The Jazz Singer')**	Neil Diamond
13	(13)	**I Ain't Gonna Stand For It**	Stevie Wonder
14	(15)	**The Winner Takes It All**	Abba
15	(18)	**A Little In Love**	Cliff Richard
16	(10)	**Giving It Up For Your Love**	Delbert McClinton
17	(22)	**Kiss On My List**	Daryl Hall & John Oates
18	(20)	**Games People Play**	The Alan Parsons Project
19	(21)	**Hearts On Fire**	Randy Meisner
20	(16)	**(Just Like) Startin Over**	John Lennon
21	(25)	**What Kind Of Fool**	Barbra Streisand & Barry Gibb
22	(30)	**Don't Stand So Close To Me**	The Police
23	(23)	**Smoky Mountain Rain**	Ronnie Milsap
24	(29)	**Fade Away**	Bruce Springsteen
25	(27)	**Ah! Leah!**	Donnie Iris
26	(28)	**Living In A Fantasy**	Leo Sayer
27	(31)	**While You See A Chance**	Steve Winwood
28	(33)	**Morning Train (Nine To Five)**	Sheena Easton
29	(17)	**Hey Nineteen**	Steely Dan
30	(43)	**Just The Two Of Us**	Grover Washington Jr

US ALBUMS

This Week	Last Week		
1	(2)	**Hi Infidelity**	Reo Speedwagon
2	(1)	**Double Fantasy**	John Lennon/Yoko Ono
3	(3)	**The Jazz Singer**	Neil Diamond
4	(4)	**Greatest Hits**	Kenny Rogers
5	(5)	**Paradise Theater**	Styx
6	(6)	**Crimes Of Passion**	Pat Benatar
7	(8)	**Autoamerican**	Blondie
8	(7)	**Guilty**	Barbra Streisand
9	(9)	**Back In Black**	AC/DC
10	(11)	**Zenyatta Mondatta**	The Police
11	(14)	**Captured**	Journey
12	(12)	**Gaucho**	Steely Dan
13	(10)	**Hotter Than July**	Stevie Wonder
14	(13)	**Celebrate**	Kool & The Gang
15	(15)	**The Turn Of A Friendly Card**	The Alan Parsons Project
16	(17)	**Gap Band III**	Gap Band
17	(18)	**9 To 5 And Odd Jobs**	Dolly Parton
18	(16)	**The River**	Bruce Springsteen
19	(19)	**Super Trouper**	Abba
20	(25)	**The Two Of Us**	Yarbrough & Peoples
21	(20)	**Foolish Behaviour**	Rod Stewart
22	(26)	**Horizon**	Eddie Rabbit
23	(23)	**Ghost Riders**	Outlaws
24	(22)	**Fantastic Voyage**	Lakeside
25	(29)	**Arc Of A Diver**	Steve Winwood
26	(21)	**Eagles Live**	The Eagles
27	(30)	**Trust**	Elvis Costello & The Attractions
28	(24)	**Christopher Cross**	Christopher Cross
29	(32)	**Imagination**	The Whispers
30	(36)	**Winelight**	Grover Washington Jr

US Charts Courtesy 'CASH BOX'

UK ALBUMS

This Week	Last Week			Weeks in	Highest
1	(2)	**Face Value**	Phil Collins (Virgin)	3	1
2	(3)	**Kings Of The Wild Frontier**	Adam & The Ants (CBS)	15	1
3	(4)	**Vienna**	Ultravox (Chrysalis)	5	2
4	(5)	**Difficult To Cure**	Rainbow (Polydor)	2	4
5	(—)	**Stray Cats**	Stray Cats (Arista)	1	5
6	(1)	**Double Fantasy**	John Lennon and Yoko Ono(WEA/Geffen)	15	1
7	(6)	**Jazz Singer**	Neil Diamond (Capitol)	14	6
8	(9)	**Dance Craze**	Soundtrack (2-Tone)	3	8
9	(11)	**Makin' Movies**	Dire Straits (Vertigo)	8	5
10	(18)	**Visage**	Visage (Polydor)	5	10
11	(27)	**Guilty**	Barbra Streisand (CBS)	20	2
12	(8)	**The Very Best of David Bowie**	David Bowie (K-Tel)	8	2
13	(7)	**Moving Pictures**	Rush (Phonogram)	3	7
14	(10)	**Manilow Magic**	Barry Manilow (Arista)	29	3
15	(—)	**Killers**	Iron Maiden (EMI)	1	15
16	(16)	**Southern Freeez**	Freeez (Beggars Banquet)	4	16
17	(13)	**Themeninblack**	Stranglers (Liberty)	2	13
18	(—)	**Dirk Wears White Sox**	Adam & The Ants (Do It)	3	18
19	(25)	**Fawlty Towers Vol 2**	Various (BBC)	2	19
20	(18)	**Imagine**	John Lennon (EMI)	8	4
21	(23)	**Absolutely**	Madness (Stiff)	22	2
22	(20)	**Arc Of A Diver**	Steve Winwood (Island)	7	16
23	(—)	**In Our Lifetime**	Marvin Gaye (Motown)	1	23
24	(—)	**Hit Machine**	Various (K-Tel)	1	24
25	(14)	**Barry**	Barry Manilow (Arista)	13	4
26	(12)	**Dr Hook's Greatest Hits**	Dr Hook (Capitol)	12	2
27	(15)	**Shaved Fish**	John Lennon (Geffen/WEA)	8	7
28	(—)	**Beatle Ballads**	The Beatles (EMI)	1	28
28	(22)	**Hotter Than July**	Stevie Wonder (Motown)	17	1
30	(—)	**Flesh & Blood**	Roxy Music (Polydor)	24	1

BUBBLING UNDER

Love Songs — Neil Diamond (MCA)
The Fool Circle — Nazareth (Nems)
Shades — J. J. Cale (Shelter)
Diminished Responsibility — U.K. Subs (Gem)
Hardware — Krokus (Ariola)
Celebrate The Bullet — The Selecter (Chrysalis)

INDIES 33s

1. **New Age Steppers** (ONU)
2. **Thirst** Clock DVA (Fetish)
3. **And Then The Kids Just Love It** Television Personalities (Rough Trade)
4. **Dub Landing** Scientist (Starlight)
5. **Lounge Lizards** (E.G.)
6. **Dome 2** Dome (Dome)
7. **The Modern Dance** Pere Ubu (Rough Trade)
8. **My Life In The Bush Of Ghosts** Byrne & Eno (E.G.)
9. **African Girl** Sugar Minott (Black Roots
10. **Photographs As Men** Eyeless In Gaza (Cherry Red)

INDIES 45s

1. **A Certain Ratio 12" Import** (Factory)
2. **Eiseiger Wind** Liliput (Rough Trade)
3. **Not Happy** Pere Ubu (Rough Trade)
4. **Dreaming of Me** Depeche Mode (Mute)
5. **Nagasaki Nightmare** Crass (Crass)
6. **Music Is A Better Noise** Essential Logic (Rough Trade)
7. **Is Vic There?** Department S (Demon)
8. **Watch That Girl** Vic Goddard & Subway Sect (Rough Trade)
9. **Ceremony** New Order (Factory)
10. **Fade Away** New Age Steppers (ONU)

Chart by: Rough Trade, 202 Kensington Park Road, London, W.11

REGGAE

1. **Put It On** Love and Unity (Studio 16)
2. **Praise Without Raise** Dennis Brown (Cash & Carry)
3. **What A Feeling** Gregory Isaacs (Taxi)
4. **Tonight** Revelation (Kingdom)
5. **Love Between A Boy & Girl** Chosen Few (Love and Inity)
6. **Ghetto Youth** Gilly Buchanan (Dread At The Controls)
7. **You & Me** Al Campbell (Joe Gibbs)
8. **What's It All About** Black Harmony (Third World)
9. **You Were All I Had** Me And You (Castro Brown)
10. **Africa Moniker** Wayne Wade (Pirate)

Chart by: Joe Gibbs, 29 Lewisham Way, New Cross, London S.E.14

DISCO

1. **Southern Freez** Freeez (Beggars Banquet)
2. **Don't Stop The Music** Yarborough And Peoples (Mercury)
3. **Burn Rubber On Me** Gap Band (Mercury)
4. **Do You Feel My Love** Eddy Grant (Ensign)
5. **It's My Turn** Diana Ross (Motown)
6. **Rapture** Blondie (Chrysalis)
7. **I Ain't Gonna Stand For It** Stevie Wonder (Motown)
8. **Jones Versus Jones** Kool & The Gang (Delite)
9. **Can You Handle It?** Sharon Redd (Epic)
10. **Can You Feel It?** The Jacksons (Epic)

Chart by Rainbow Soul Roadshow (01 368 9852

5 YEARS AGO

1. **I Love To Love** Tina Charles (CBS)
2. **December '63** Four Seasons (Warner Bros)
3. **Convoy** C. W. McCall (MGM)
4. **Rodrigo's Guitar Concerto** Manuel & The Music Of The Mountains (EMI)
5. **It Should Have Been Me** Yvonne Fair (Tamla Motown)
6. **Rain** Status Quo (Vertigo)
7. **Forever And Ever** Slik (Bell)
8. **Squeeze Box** Who (Polydor)
9. **Dat** Pluto Shervington (Opal)
10. **Funky Weekend** Stylistics (Avco)

Week ending March 6, 1976

10 YEARS AGO

1. **Baby Jump** Mungo Jerry (Dawn)
2. **Another Day** Paul McCartney (Apple)
3. **My Sweet Lord** George Harrison (Apple)
4. **It's Impossible** Perry Como (RCA)
5. **Pushbike Song** Mixtures (Polydor)
6. **Sweet Caroline** Neil Diamond (UNI)
7. **Rose Garden** Lynn Anderson (CBS)
8. **Resurrection Shuffle** Ashton, Gardner & Dyke (Capitol)
9. **Stoned Love** Supremes (Tamla Motown)
10. **Hot Love** T. Rex (Fly)

Week ending March 10, 1971

15 YEARS AGO

1. **I Can't Let Go** Hollies (Parlophone)
2. **Sha-La-La-La-Lee** Small Faces (Decca)
3. **A Groovy Kind Of Love** Mindbenders (Fontana)
4. **Barbara Ann** Beach Boys (Capitol)
5. **The Sun Ain't Gonna Shine Anymore** Walker Brothers (Phillips)
6. **Backstage** Gene Pitney (Stateside)
7. **These Boots Were Made For Walking** Nancy Sinatra (Reprise)
8. **19th Nervous Breakdown** Rolling Stones (Decca)
9. **Make The World Go Away** Eddy Arnold (RCA)
10. **My Love** Petlula Clark (Pye)

Week ending March 11, 1966

20 YEARS AGO

1. **Walk Right Back** Everly Brothers (Warner Bros)
2. **Are You Sure** Allisons (Fontana)
3. **Theme For A Dream** Cliff Richard (Columbia)
4. **Will You Love Me Tomorrow** Shirelles (Top Rank)
5. **Wooden Heart** Elvis Presley (RCA)
6. **Sailor** Petula Clark (Pye)
7. **Riders In The Sky** Ramrods (London)
8. **Are You Lonesome Tonight** Elvis Presley (RCA)
9. **FBI** Shadows (Columbia)
10. **Who Am I** Adam Faith (Parlophone)

Week ending March 10, 1961

NEW MUSICAL EXPRESS
NME TARZAN — YOU NO POPEYE

48
49
27
28

NEWS DEREK JOHNSON THRILLS CYNTHIA ROSE

ANL's NEW INITIATIVE

THE ANTI-NAZI LEAGUE this week reiterated its commitment to Rock Against Racism as a prime tactic for fighting fascism, and pledged its support for a major anti-racist rally in London on April 5.

These and other decisions were taken at the ANL's conference at London's Conway Hall on Saturday, attended by an estimated 500 who came from Cardiff, Sheffield, Manchester and similarly faraway places.

The ANL steering committee offered a ten-point strategy paper in which it urged supporters to:

- FIGHT the "apartheid Nationality Bill" by joining the London demo organised by the Campaign Against Racist Laws on April 5.
- DEFEND teachers attacked and blacklisted by Nazi youth and encourage all teachers to "expose the myths behind the Nazi arguments and explain the reality of life under Hitler and the roots of racism."
- ORGANISE and leaflet around dole offices. Nazis should be "removed" from such places, "if necessary physically."
- LEAFLET football grounds on March 21 — it being a "special day of national action."
- REFUSE facilities (as a councillor or civic official) for Nazi meetings.
- ORGANISE Rock Against Racism gigs and discos. "These gigs should be open to everybody. We are not against skinheads or any other group."

The strategy paper was adopted by a majority of the delegates, along with two amendments that condemned the government as well as lesser known fascist groups such as The League Of St George, Viking Youth and Column 88.

FULL REPORT: P.16

— but rock gets Nazi smear press again

By ANDREW TYLER

THE MEDIA fixed its unsteady gaze this week on fascism in rock gigs and discos.

- ***The Guardian*** **carried a report on Tuesday of the Bad Manners gig at Hammersmith Palais the night before — at which, it was suggested, a large group of Sieg Heiling youth prematurely ended the proceedings. A more moderate report of the same event appeared in the London *New Standard*, characterising the disturbance as unpleasant but of nuisance value only.**
- ***The Sunday Times*** **picked up on the same incident to launch a disturbing account of the youth fascism and rock phenomenon. There was reference to "a self-styled Hounslow SS, a viciously cropped gang of bully boys who were among several hundred skinheads chanting Sieg Heil and racist abuse" at the Monday Hammersmith concert.**

The report went on to discuss the Bridge House pub in London's Canning Town: "There is a second string of young skinhead bands waiting in the wings. Criminal Class, Chaos, Infa-Riot, The 4-Skins and half a dozen more all draw crowds at the Bridge House, close to West Ham United's ground at Upton Park."

The *Sunday Times'* suggestion of Nazi-harbouring was powerfully denied this week by Bridge House booking manager John McGeady, who points out that only one of the groups mentioned — The 4-Skins — have actually appeared (once) at the Bridge.

McGeady says the skinhead/Nazi element did at one time frequent the pub — "but I would always stop them at the door and ask them to take off their badges and swastikas and cover up T-shirts with insignias on them.

"We've never had any trouble here. The last real trouble was after the war when the place was used by sailors. We don't even have bouncers. There's no need."

- ***BBC Radio*** **also produced a disturbing report on their Sunday *World This Weekend* programme in which trouble at gigs was reviewed and a couple of young white supremacists interviewed.**

Madness — still having trouble shaking off an unwanted pro-Nazi following — unequivocally stated their opposition to fascism, while *NME's* Neil Spencer struck the one optimistic chord in a fundamentally gloomy week of fascist reporting:

"There are literally thousands and thousands of groups playing in this country and of those thousands I think you'd be hard pressed to find more than three or four who are overtly fascists."

Mag man

MAGAZINE have at last acquired a settled line-up after almost a year of uncertainty.

Original guitarist John McGeoch left in mid-1980, to be replaced by Robin Simon — but he failed to stay the course, and the band were again left guitar-less. Now they've recruited Liverpool-born Ben Mandelson, an old college friend of vocalist Howard Devoto, who's played in a number of British bands — probably the best known being Amazorblades. And now that they're back to full strength, Magazine are planning a series of British dates in late spring.

Mandelson has principally played violin in the past and, in this capacity, has been co-opted by Devoto for various Magazine recording sessions — and it was at one of these sessions that his guitar playing ability was discovered. The band are currently close to completing their fourth studio album — a new single is scheduled for release by Virgin on April 10, with the LP following about a month later. The live dates will coincide with the album.

Ben Mandelson. Pic: Devoto

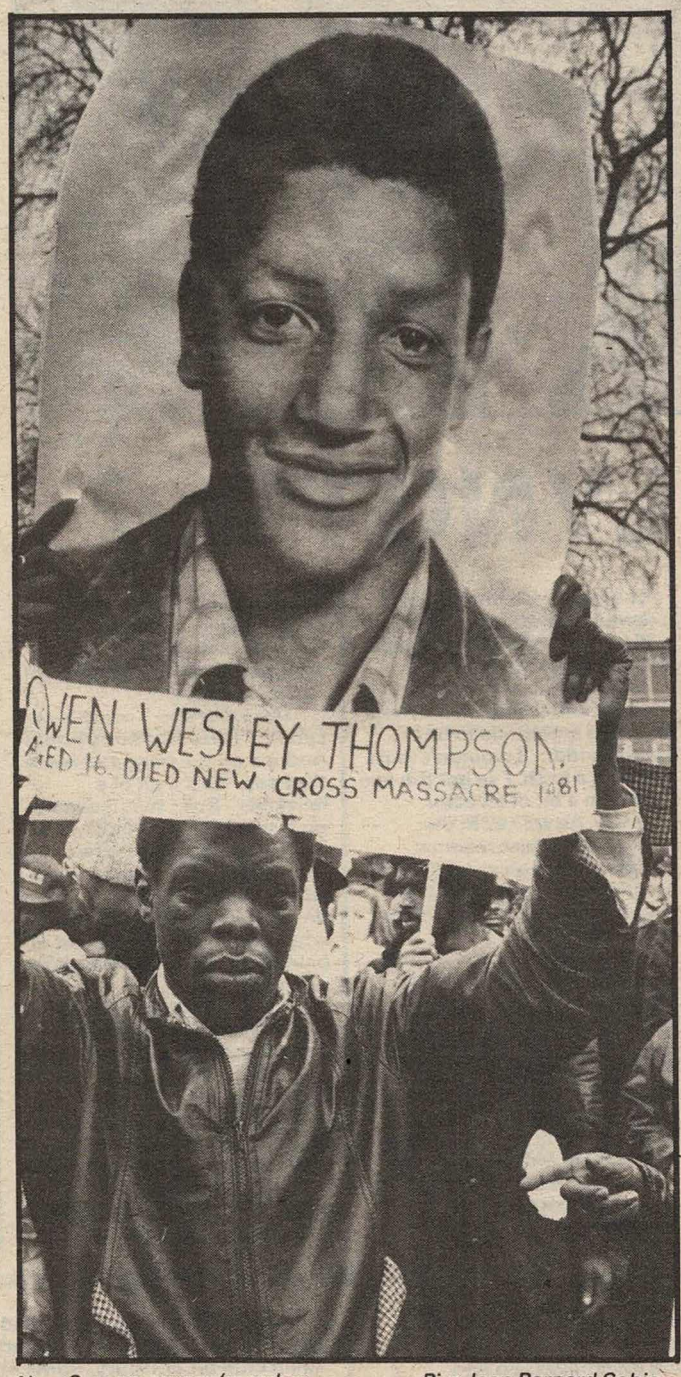
SLF tour de force

STIFF LITTLE FINGERS have lined up a lengthy UK tour for April and May, their first major outing since July last year. The band are noted for not doing things by half measures, and their tour schedules are invariably extensive. This tour takes in over 30 leading venues, and ties in with the release of their new album 'Go For It', which Chrysalis say will be in the shops "around Easter". And it's preceded on March 20 by a single from the album titled 'Just Fade Away'.

SLF play Belfast Ulster Hall (April 21), Guildford Civic Hall (23), Cambridge Corn Exchange (24), Leicester University (25), Southampton Gaumont (26), Cardiff University (27), Wolverhampton Civic Hall (28), Hanley Victoria Hall (29) and Blackburn King George's Hall (30).

Then follow May dates at Malvern Winter Gardens (1), Aylesbury Friars (2), Bristol Colston Hall (3), Oxford New Theatre (4), Norwich East Anglia University (6), Ipswich Gaumont (7), Canterbury Odeon (8), Birmingham Odeon (9), London Rainbow (10), Liverpool Royal Court (11), Manchester Apollo (12), Derby Assembly Rooms (13), Bradford St George's Hall (14), Sheffield Polytechnic (15), Middlesbrough Town Hall (16), Carlisle Market Hall (17), Newcastle City Hall (18), Inverness Ice Rink (20), Aberdeen Capitol (21), Dundee Caird Hall (22), Edinburgh Odeon (23) and Glasgow Apollo (24).

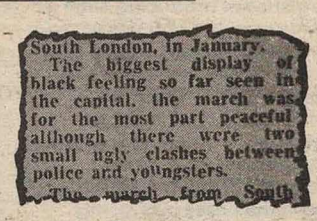
A support act has still to be named. Tickets are already on sale, but prices vary from one venue to another, and readers are advised to check with individual box-offices or local press announcements.



New Cross mourner/marcher *Pic: Jean Bernard Sohiez*

RACE fury erupted in the streets of London yesterday as Black Power militants turned a protest march into a riot.
For seven hours a frenzied mob took part in an orgy of looting and destruction in the West End.

Sun


South London, in January.
The biggest display of black feeling so far seen in the capital, the march was for the most part peaceful although there were two small ugly clashes between police and youngsters.
The march from South

Guardian

LEFT: a young marcher taking part in Monday's mass demonstration against the alleged police cover-up of the New Cross fire massacre. The march, which took over six hours to wend its way in the pouring rain from New Cross, South London, to Hyde Park, received massive media coverage — most of it bad.

***NME's* observer on the march, PAUL DU NOYER, described the weary trudge as "relatively peaceful although there were some isolated scuffles". Certainly the march succeeded in its aim of raising the vital issue: Was the Deptford massacre a racist attack? And the marchers' accusations of press indifference also hit home.**

"Thirteen dead, and nothing said," they chanted in Fleet Street, where an employee of the *Daily Telegraph* showed his sensitivity to the situation by treating the marchers to a Nazi salute from an upstairs window.

We might never know for sure what happened on the night of January 18, but if nothing else the wave of militancy sparked off by the 13 New Cross deaths has demonstrated the depth of resistance to racism which exists in the black population of England today.

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1, England. Annual subscription $57,00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing in the USA by Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, New York 11003, USA.

Stones not at St Lucia

☐ THE ROLLING STONES will definitely not be appearing in the spring Carnival of Caribbean Arts on the island of St Lucia and neither will they be lending their mobile studio to the event. They say they have never been approached, either to take part in the carnival or to lend their mobile.

But there was better news for festival organiser Alan Biggs this week when, following rumours to the contrary, *NME* checked up on the bands mentioned in last week's story to certify that they *are* definitely booked. Madness, Aswad, Specials, Steel Pulse and Selecter are all confirmed, while The Beat said they hadn't confirmed but hoped to appear.

Campbell appeal

☐ A MUSICAL combo is urgently sought for a March 28 benefit in aid of the Richard Campbell Campaign.

Campbell was a 19-year-old South London black who died last March 31 in custody at Ashford Remand Centre, following his arrest a month earlier for non-payment of fines.

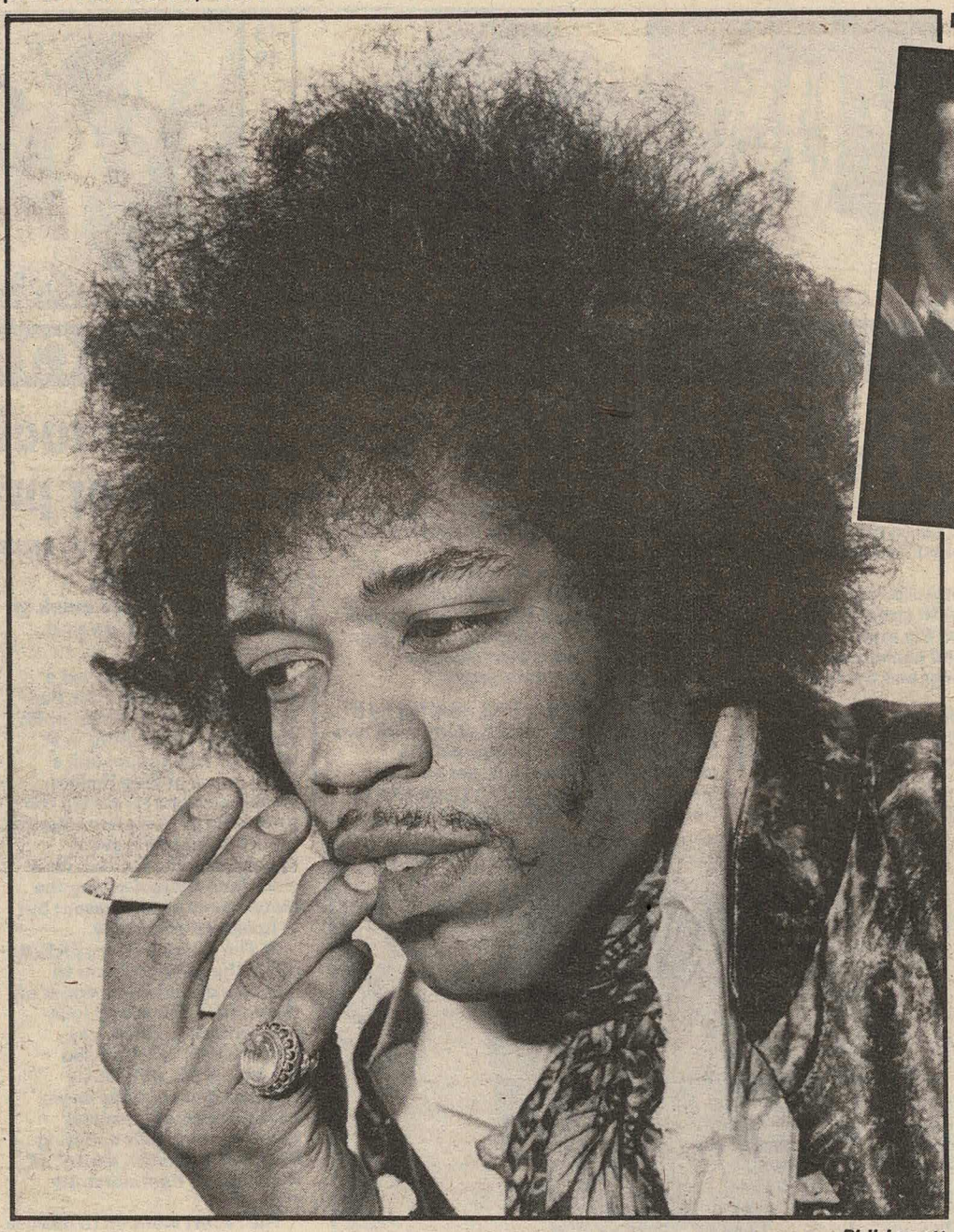
While in Ashford Campbell is alleged to have engaged in a hunger strike and to have subsequently been force fed, beaten up, drugged with "liquid cosh" tranquilisers, then labelled as schizophrenic. The official cause of his death was "self-neglect".

Three days after the benefit — at Norwood Hall, West Norwood South London — a report of the independent trade union inquiry into the affair will be published. The same day, supporters will march from Tooting Broadway to the Home Office.

C81 glut

☐ Such has been the overwhelming demand for the NME-ROUGH TRADE C81 cassette that the simple logistics of producing such a large quantity of tapes without any loss of audio quality has meant that it has taken slightly longer than anticipated to mail-out finished copies. Anyway, everything's cool, and by the time you read this thousands of C81 cassettes will be in the process of being dispatched to those who took advantage of our amazing offer.

☐ **'THE Bash Street Kid's Cocaine' — that description in our glue-sniffing piece (February 21) has put us all in really hot water with Teacher. We would like to make it clear that we would not dream of suggesting that Smiffy, Danny, Plug, et al would ever take drugs of any sort.**



Phil Lynott

JIMI LYNOTT...?

CASTING is currently in progress for a major motion picture to be made of the life of Jimi Hendrix.

Way out ahead of all the other contenders in the race to grab the title role is Irish literary figure and Greedy Bastards star Phil Lynott, who already has been offered the part, and is due to fly to Burbank, Hollywood, within the next two weeks for negotiations.

"At the moment," says Lynott, back in London after a 14-month world tour with Thin Lizzy, "the script seems a bit corny — they're definitely playing up the wine, women and song.

"However, Hendrix is one of the few musicians who's a real god to me, so if they can rewrite it and capture his subtleties and spirit a bit better then I think I'll give it a go."

The guitar-playing of Robin Trower, according to Lynott, will be featured in the onstage sequences of the biopic.

Not content with being a crooner and a poet, Phil Lynott then has ambitions to be a matinee idol: "I wouldn't mind giving it a bash. I've got the ego for it. I'm a bit of an actor anyway. As we say in the business, I'm just reading scripts — though as well as the Hendrix one, there is a black magic movie they're trying to get me to do."

For the meantime, Lynott is occupied with the making of *two* LPs — one solo, and one with Thin Lizzy, of whom he says, "We were able to get through a world tour without breaking up again, which is a miracle in itself. Now we can start on a new sound, instead of the same old fuckin' noise."

This discussion of the acting profession also cues in consideration of Lizzy's controversial 'Killer On The Loose' single, which when released last year was widely assumed to be a celebration of sexual violence.

"The other day," complains Lynott, "I was watching Prince Andrew on the telly, and twice they say, 'He's a bit of a ladykiller'. Does that mean he goes around killing ladies?

"I wrote that song when we were recording down in Soho. I'd been talking to this prostitute and I'd asked her why they always go around in pairs. She says, 'There's a killer on the loose'.

"The whole idea of the song was a warning: in every town there's some nut. I thought that in the song *I'd* be the character, to get it across.

"I knew exactly what I was doing. There was no fuckin' way I was trying to glorify rape.

"I thought people would listen to it and *think* about what I was singing."

Pic: Pennie Smiff

CLASHA SYMBOLS

AFTER a few months spent sorting through the entries for our Clash photo caption thingy, the 25 winners are now standing shiny, buffnailed and with a sparkling smile in the wings ready for the presentation. The prize for sticking the best Clash cracks and one-line witticisms to the picture above is a copy of Pennie Smith's ***The Clash: Before And After*** autographed by Joe, Mick, Paul, Topper and the famed female flick-taker herself. Singled out for special big laffs:

"'Ere Mick try my set . . . see if they fit any better." — Steve Branley, Kingsbury, London NW9.

"No honestly Jonesy, this is all we made on the last tour." — The Jester, Leeds.

"No way, Joe! You wrote the words, you eat 'em!" — Dave Pugh, Salop.

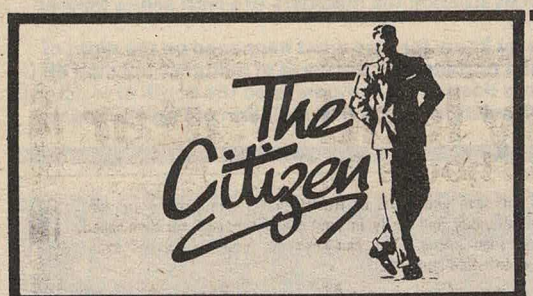
And the other 22 winners: Derek Whorton, Warley; Julie Edwards, Stoke-on-Trent; Thomas Waugh, Edinburgh; Tristan Lambeth, Surrey; David Waller, North Humberside; Darren Like, Cornwall; Desmond Curran, Liverpool; Nich Hosier, London; Paul Wylie, Gateshead; Hugh Jarce, Mansfield; A Blunsden, Ilford; Marius M'Bongo Fury, London; Stephen Fellows, Oxon; Simon Ward, Avon; Lorraine Smith, Northants; Ronnie Smith, Ayrshire; Richard Salmon, Merseyside; S Castleton, Cleveland; Glenn Hale, Gwent; Kevin Quinn, Co Tyrone; Steve Nankervis, Cornwall.

Rat Soup

EVER SINCE Steve Gerber left Marvel Comics in a flurry of tattered feathers and his sublime creation *Howard The Duck* became an increasingly numbskulled parody of its former glories in the dishpan hands of other writers, admirers of the wayward Duck-master have been awaiting *Stewart The Rat* (Eclipse Enterprises, imported at £4.20) with a more than moderately keen sense of anticipation.

Smoothly and elegantly drawn by Gene Colan and Tom Palmer (Marvel artists best known for their definitive work on *Doctor Strange, Dracula, Daredevil, the Duck* and numerous scripts not beginning with "D") *Stewart The Rat* boasts typically sharp and witty Gerber dialogue and soft-centred liberal satire (mostly at the expense of disco and the Wonderful Person Industry) far less cutting than the finest examples of Duckdom. Unhappily, it would seem that the removal of the twin constraints of the Comics Code Authority and Marvel's editorial policies do not seem to have stimulated Gerber sufficiently: the only advantage that he has taken from his new-found freedom has been to include sex jokes, more explicit violence and extensive use of 'foul language'.

Working entirely to the dictates of his own artistic sensibilities, Gerber should have produced his masterpiece with *Stewart The Rat*, but he has achieved little more than an entertaining footnote to the classic early issues of *Howard The Duck*. Admirers of Gerber's work should investigate *Stewart The Rat* by all means, but perhaps at the price of respecting Gerber rather less after perusal than before. Gerber is currently employed writing a Saturday morning cartoon show called *Thundarr The Barbarian:* not quite the Magnum Opus upon which many of his fans hoped that he would embark, but even cult figures have to pay the rent.



in Ulro . . .
With particular reference to that condition of mind which gorges itself from the trough of fermented waters and fast meat and thus inebriated disports skylarkingly wherever the main thoroughfares intersect, that rustic diversion of strewing the pavements of Oxford Street with its own overturned garbage, the Ulro are they of bestial comprehension whom rage within the walls of what wears increasingly the desolation of a city doomed. Their host is many, maybe manifold. Fortunately, most of the people you see around you are generation, of greater awareness still.

Not that uncouth conduct is any recent development of local planning at these junctures. The same filthy streets are chartered with past evil. From the former St Giles' penitentiary, where the Dominion Theatre excites to the sound of music, to the gallows at Tyburn Hill, or Marble Arch to furnish its imperial monument, sin and unholiness long makes merry the mile. This outgoing traverse from the City of London to the city of spires is writ from antiquity in malign character. Is it not still told of the credible gentleman who observes the Devil strolling along the Tottenham Court Road?

It is or at least should be a well-known dictum that the fruit sold on Oxford Street is fit only for tourists and traitors. The traders pitching the 'far twixt Rathbone Place and Tyburn six and seven days a week are highest of price and most rotten of quality in the whole capital. Costermongering is a familial lay, and very likely this latterday barrow-boy fraternity is a further generation of those same backslangers who set up booths along the parish when with the overripe fruit the public pelt the prisoners on their road to execution up the Hill. Certainly, their wares are of similar blight. A summary guide will beware Romany script and equivocal scales.

beneath Beulah . . .
Everything malevolent emanates from St Giles. This district in the London of previous centuries bears testimony to the squalor of its unlamented rookeries, huddles of alleyways and houses where sleep fifty persons to a room in some instances. It is possible to enter this enclosure from runways and dives as westerly as Leicester Square and not emerge again until Bloomsbury. Some little of the same lavender still complexions the district, in Soho and to its east at the displaced Seven Dials, Sutton Row and Phoenix Passage in particular; the girdered archway leading into Falconberg Court and Soho Square, or Goodwin Court with its box-windowed houses of the 18th Century as you skirt St Martin's Lane and Covent Garden; Denmark Place in the shadow of St-Giles-In-The-Field itself, and Centrepoint overlooking all. Neither is it forgotten that St-Giles-In-The-Field is founded in 1101 as a leper hospital, nor that the Great Plague of London, from which 100,000 people die in 1665, originates here. Later broadsheets are hawked and sung, it is the epicentre of music publishing: this very *New Musical Express* evolves there at an address in Denmark Street. The most recent of its infamies is the death by arson of 37 estimated Colombians, Spaniards, Latin Americans, West Indians and Irish, and prostitutes, according to Minitruth, on premises shared with a hamburger stall dispensary in Denmark Place.

I come from High Holborn along New Oxford Street, past the town hall, the post depot and the Old Crown and tea rooms of Museum Street, passing Lord Longford on the way, to where Shaftesbury Avenue springs into being at the red marble drinking fount, long fallen into disuse, which the board of works for the St Giles district erects to commemorate the 60th year of the reign of Her Majesty Queen Victoria 1897.

Tempting the triangle here at Princes Circus, a cluster of refreshment places: Zita sandwich bar, the Stavros Restaurant of Cat Stevens connection, Il Passetto da Romeo sandwich bar, Silva's grill and sandwich bar, the Crown public house almost hidden from view, the Grape Street wine bar, even G Bravo & Son Ltd wine and spirit importers of renown: vie all for custom, where Leon's Continental Patisserie of Lordship Lane makes the morning trip, and Roadline moves Britain's goods.

where the dead wail Night & Day.
This guard of phone booths, pigeons and skeletal trees, where barely a month ago the wind teases the big crisp golden leaves, a man with a Russian titfer on his head sits astride his bike beside the kerb talking with his neighbour, and a Celtic road sweeper sings to himself. Today, another of his kith passes by, muttering into his chest; a beat wearing a suedette jacket and lilac scarf loiters without intent; a flock of fat ruffed-up pigeons strut out their time, even as a gentleman of like appearance enters into view for one comic moment.

Neville Staples Pic: Jeff Veitch

Adrian Thrills chronicles the launch of yet another Specials branch label

IN THE BEGINNING there was 2-Tone — the dreams, the dread threads and the dance craze. The Special AKA set the spark in motion and a ska/punk hybrid shot from clubland cultdom into the charts, the label was licensed to Chrysalis and rudies became a national institution almost overnight.

Then, as the black and white checks faded to grey and the strains of an endless stream of megatours started to take their toll, The Specials sensibly opted to wind down the activities of the corporation for awhile and concentrate on individual projects.

First there was drummer Brad's Race Records independent, a set-up which now involves a second Special, guitarist Lynval Golding, currently helping produce the third Race release, a single by Coventry group The People.

Now the ebullient Neville Staples is getting in on the act too. This weekend sees the release of 'Ambition Rock'/'21 Guns', the debut single by the group 21 Guns, on Shack Records, the new label launched by Neville and his girlfriend Stella.

The idea for the label had been brewing in Nev's hyperactive mind for a while, but it's only with The Specials' current six-month break from touring that he has been able to put it into operation. The inspiration, however, has come not from the bristling UK indie scene, but its Jamaican counterpart.

"I just saw that all these guys like Joe Gibbs, Big Youth and Errol Thompson would be producing and at the same time would have their own labels putting out other stuff as well.

"I'd been wanting to do something like this for ages, get a label and do some of my own productions — Staples at the controls! I used to work with a sound system, doing a lot of mixing, taking out some levels of the sound, equalising others and all that. Now that I've got the opportunity to do this, I just took it!"

Stella — a former Bodysnatcher, now a guitarist with the fabulous Belle Stars — has been looking after marketing, manufacture and distribution through Spartan, with Neville taking care of the studio stuff. The 21 Guns single is his first stab at production.

The single itself is a pulsating, promising slice of reggaematic raunch, a dubby bassline rumble clashing head-on with the thump of snaredrum double-drops and a harsh rock guitar climax. Very much post-2-Tone, rather than just another slant on the same old song.

21 Guns themselves were formed by Trevor Evans and Johnny Rex, two former Specials roadies, at the start of last year. Says Neville: "They decided to form the group at the end of our last American tour, and when I heard the stuff they were doing, I really liked it. It reminded me a bit of The Automatics before we became The Specials, but with 1981 in it."

Staples recently got the chance to sample the Jamaican recording set-ups that inspired him to form Shack at first hand when he, Lynval and trombonist Rico visited the Island for a three-week break. Though he was chuffed to get Joe Gibbs protege Errol Thompson to do a mix of the 21 Guns single, Neville found Kingston a little too heavy a place for his liking on the whole.

"I went over there thinking the place would be great. Get in there, Nev! As soon as I saw what it was really like, I wanted to come back! Just from the way you dress, they pick you out straight away as being foreign and you get hassle. It's not so bad out in the country — not so many people getting knocked off by the gunmen. But as for Kingston, I've never been so shit scared in all my life!"

Back in the relative sanity of the UK, Neville and Stella have high hopes of Shack, their sights set on the top fifty rather than the independent charts.

"If we said we were just going into this for the crack of it we'd be lying," says Stella. "We want it to be an absolutely outrageous success. We're both very ambitious. If it's just going to be a bubbling under type of thing, then that's no good."

A label launched with a 21 Gun salute deserves to be heard. Shack up or shut up.

21 Guns salute you

BLACKMAIL CORNER (?)

The STING ANTHOLOGY
of American Spanking Literature

is coming your way

Lavishy Illustrated
180 Plus Pages
Bargain Price
Quality Production

THIS *inviting* offer reaches the column via reader John McFadyen — could it be the "Police" are doing their "job" in our area more than a little *beyond the call of duty?* Don't stand so close to me, indeed! Not so much enthusiasm, I'm afraid, for the latest edition of Paul Raymond's *Men Only* which luridly advertises a "CELEBRITY NUDE EXCLUSIVE!" of pop singer Grace Jones on its cover. A two-page spread inside the magazine "reveals" nothing more than two antique monochrome 'promo' style poses in cover-all lurex swim-suit, and one solitary colour shot of a topless Grace live performance: nothing new at all.

STRAIGHT MUSIC PRESENTS
GAMMA
Featuring RONNIE MONTROSE
WITH GUESTS
PRAYING MANTIS
CITY HALL NEWCASTLE
NORTHUMBERLAND ROAD
THURSDAY 5th MARCH at 7·30
TICKETS £3·50, £3·00, £2·50 (INC. VAT) ADVANCE BOX OFFICE 10·30 AM—5·30 PM, MON-SAT. TEL: NEWCASTLE 20007. OR ON NIGHT
FREE TRADE HALL
PETER ST. MANCHESTER 2
FRIDAY 6th MARCH at 7·30
TICKETS £3·50, £3·00, £2·50 (INC. VAT) AVAILABLE DAWSONS — STOCKPORT & WARRINGTON. CENTRAL RECORDS — MIDDLETON & ASHTON-UNDER-LYNE. FREE TRADE HALL BOX OFFICE. TEL: 834 0943. OR ON NIGHT
BIRMINGHAM ODEON
NEW STREET
SATURDAY 7th MARCH at 7·30
TICKETS £3·50, £3·00, £2·50 (INC. VAT) ADVANCE THEATRE BOX OFFICE 10·30 AM—8·00 PM, MON-SAT.
TEL: 021 643 6101, OR ON NIGHT
HAMMERSMITH ODEON
QUEEN CAROLINE ST. W6
SUNDAY 8th MARCH at 7·30
TICKETS £3·50, £3·00, £2·50 (inc VAT) IN ADVANCE THEATRE BOX OFFICE, TEL: 748 4081, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT

Rainbow THEATRE 232 SEVEN SISTERS ROAD N7
BUCKET & SPADE presents
ROOTS REGGAE EXPLOSION
DIRECT FROM JAMAICA
THE NO.1. ORGINALS
Prince Far I
ARABS
THE CONGOS
SPECIAL GUESTS: RENEGADE FEATURING BUNNY MCKENZIE
SUNDAY 15TH MARCH AT 7·30 P.M.
Tickets £3.50 from Rainbow Theatre Box Office 263 3148/9
London Theatre Bookings, Shaftesbury Avenue 439 3371
Premier Box Office 246 2245, Star Green 437 5282
Albemarle 283 5944 usual agents or on the night

MORE
GET YOUR **FREE** 'MORE' PATCH WITH OUR FIRST 12" SINGLE AT YOUR LOCAL RECORD STORE
"WE ARE THE BAND" K11561T

Play lead Guitar within hours
The 1981 easy way to learn modern music, is specially recorded lessons that will save you years of frustrated struggling on your own.
- You learn enjoyably and easily in your own home at your own speed.
- No need to read music. You can have the lesson again and again.
- Hundreds of satisfied students.

Lead Guitar Course
Solos and modern lead runs are played for you on 60-minute cassettes with back-up teaching books. The guitar course is personally prepared by Jack Wilcock who has 19 years experience of teaching and playing for BBC and EMI record sessions, TV and films.

Modern Drumming
All the solos and modern drum breaks are played for you on cassette to practice with. You can actually hear how a drum break sounds.

Please fill in the coupon and tick the box for FREE details of the course you require.
NO OBLIGATION
POST NOW TO:
Jack Wilcock LISTEN & PLAY Teaching Tapes
JACK WILCOCK TEACHING TAPES
7 Heaton Close, Newark, Notts NG24 2LE

Name .....
Address .....
NME 69
Guitar Course ☐ Drum Course ☐

ALVIN AND THE BUNNYMAN

Stardust's Echoes of Grandeur?

IN THESE pagan times it's a revelation to see young people still filled with the spirit of the Holy Grail.

Take David Bunny, who works in London's Royal Marsden Hospital, where he shares an office with the daughter of Sir Geoffrey Howe. Bunny's life has been dominated by righteous quests. Last September he formed Rock Against Numan, alternatively titled the Royal Union of Numan Terminators (RUNT).

The society's activities included a seance at Gooseberry Studios where Numan recorded what Bunny calls 'Are Friends Epileptic?' Accompanied by a Catholic lay preacher in full regalia, he attempted to exorcise Numan's "haunting melodies". But when it came to sprinkling holy water on the mixing desk, the engineer — who thought the duo were from the Ku Klux Klan — became agitated to say the least.

Bunny also tried to convert the Hammersmith Odeon into gas the day before the doleful pilot played a series of concerts there. But success was not his.

Bunny then turned his attention to Sheena Easton. He was puzzled by the apparent change of heart between her first two singles. 'Modern Girl' advocated a freedom of mobility and choice while '9 To 5' returned to older-fashioned monogamy. "Such hypocrisy in such a short period of time could only mean that she would make an ideal Prime Minister."

As a result he started the Sheena Easton Popular Front "which is a political party bent on getting Sheena into Parliament to extol on her theme, 'One Man Woman', while arranging to have Maggie Thatcher simultaneously appear on *Top Of The Pops*, singing 'One Mad Woman'." To date the party has sixty members.

To help finance these crusades, Bunny released a single last November called 'Not That Song Again' on his own Tangled Web label. A pastiche on The Native Hipsters' 'There Goes Concorde Again', he considers it "an artistic success which never got anywhere". Some might add, with good reason.

Although he also has an as yet unnamed band which specialises in fusions of The Human League and Doris Day, DB is currently concentrating on his latest project — a search for Alvin Stardust.

Before his early '70s reincarnation, Alvin began life in 1942 as Bernard Jewry. After passing an audition for *Saturday Club* (a long defunct radio show), he bought a silver lame suit, changed his name to Shane Fenton and had a hit with 'I'm a Moody Guy' in '62. Lean years intervened but he was reborn when Magnet Records chose Bernard as their entry in the glam rock contest around '73.

Bunny takes up the tale. "Rejoicing in a plethora of worthless hit singles such as 'My Coo-Ca-Choo', 'Red Leather', 'Jealous Mind' and 'Good Love Can Never Die', Alvin had his finger on the pulse when it came to singing about central issues concerning our lives. Furthermore, with his sideboards, diamond rings, platform boots, leather and gargantuan quiff, the time could not be more ripe for him to scorch back and re-enlighten us again."

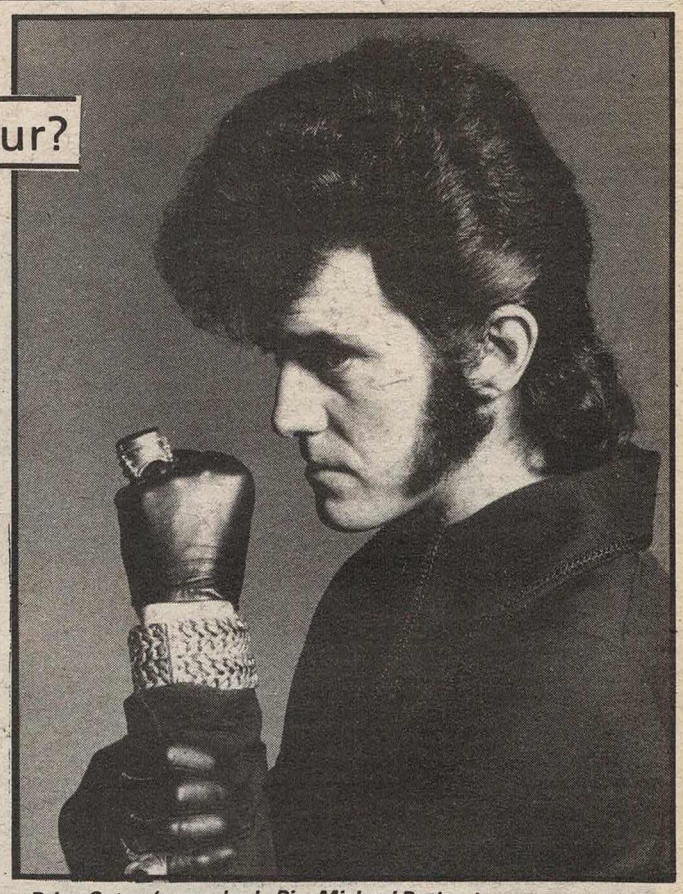
Accordingly, he's started S.O.D.S. — the Stardust Or Die Society. The quango's motto is F.A.T. — Find Alvin Today — and Bunny has already gone to great lengths to excavate his hero.

He has contacted Magnet but their response was tight-lipped. "They must have thought I was an eccentric fan or something," says the baffled David.

"I'm sure he's starving in a bedsit, looking at his leather suit. I know I'll find him even if it means asking everyone in Earl's Court."

If you are of like mind, the S.O.D.S. HQ is located at 111 Elgin Avenue, Maida Vale, London W9. Prospective prospectors should enclose SAE for free membership.

— IAN BIRCH



Brian Setzer's new look. Pic: Michael Putland

Under 24's:

Buy your Railcard in March and get a free return rail journey anywhere.

If you're under 24 and you haven't got round to buying yourself a Railcard yet, then now's the time. Not only because you can often travel half price right up to the end of September, but because throughout the month of March, British Rail are throwing a free return rail ticket into the bargain. Between March 1 and March 31 you can go anywhere in Britain you choose – and come back again – FREE!

Just take yourself down to any main British Rail station or appointed travel agent with ten pounds in your pocket, proof of your age and two passport photographs.

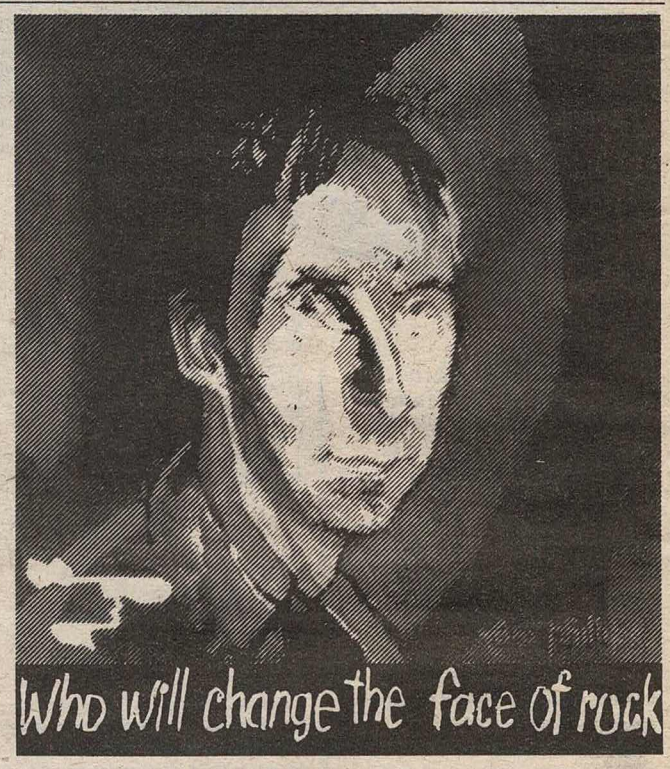
You'll find a special leaflet telling you all the details of the Railcard and the marvellous free ticket offer.

Just complete the Railcard application form and get your free ticket voucher stamped as you buy your Railcard.

You'll then be left with at least 6 months of half-price travel and the very difficult task of deciding where to go with your free ticket. The Highlands of Scotland?... London?... The valleys of Wales? The further you go, of course, the better the value of this offer!

And your Railcard will still be great value after March. Because at half the price, you get double the travel for your money.

This is the age of the train



SEND A MESSAGE?

IT'S ONLY 36p PER WORD
IN N.M.E. CLASSIFIEDS

N.M.E. —
YOUR PAPER, USE IT.

MAKE 1981 YOUR YEAR

YOU

YOUR CLUB.. YOUR BUSINESS..
WILL BE NOTICED
With Your Own
"EXCLUSIVE DESIGN"
Permanently Printed
On to Superior Quality
T-SHIRTS
SWEATSHIRTS
STICKERS
FRAMED PRINTS

SAVE £££'s with Substantial Quantity Discounts

FAST SERVICE 1st FOR FUNDRAISING

Hurry To Be Noticed. Send For Further Information Today From The:-

T-Shirt King®
DEE GEE of Norwich
Europe's Largest
T-Shirt Printer
Tel:(0603) 617641 Tlx:97467

Post, Write or Phone Today For Your Free Colour Brochure & Join The 1000's of Other Satisfied Customers Already Being Noticed
Please Tick Your Requirements. Club○ Trade○ Contract Printing○
Name. NME
Address.
T-Shirt King® Tel
DEE GEE T-SHIRTS LTD.
FREEPOST, 27 YARMOUTH ROAD, NORWICH NR7 0BR.
NO STAMP REQUIRED QUALITY GUARANTEED

BLACKMAIL CORNER

KING OF THE WIDE FRONTIER

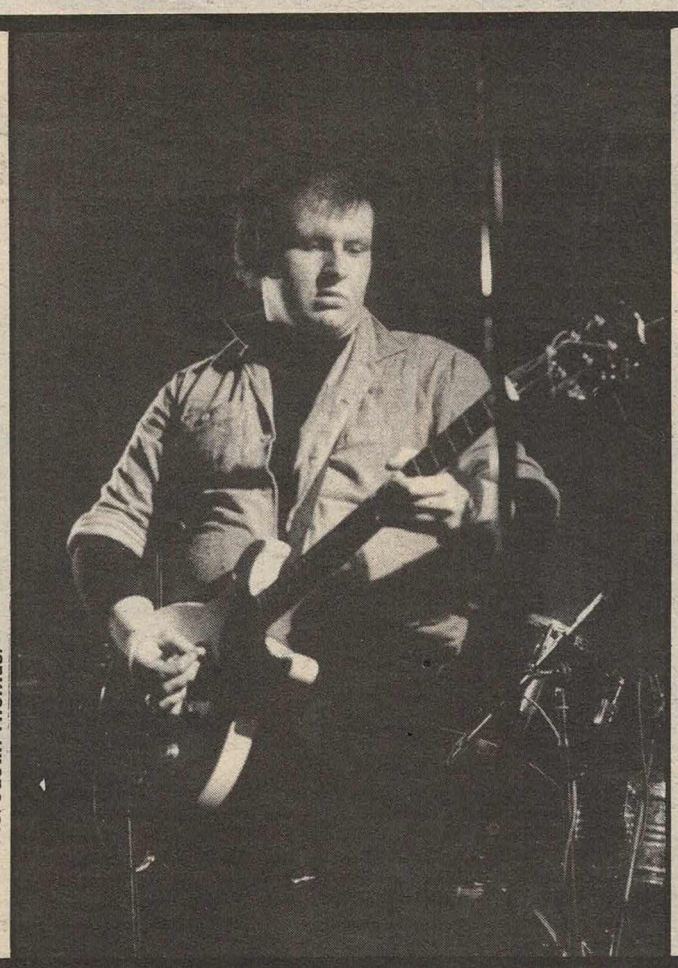
WE TRIED. We honestly tried. We even thought of not running the photo. But, alas, we are but mere flesh and cannot resist the human urge to . . . to . . . to PILLORY THE FAT MAN!

Yeah, that ancient British ritual is back! Tact, diplomacy, disgressoon — who needs 'em when you got a fatso to pull faces at? And so cast your eyes to our photo. *Will you get a look at that!*

Marco Pirroni, now of Adam & The Ants, certainly wasn't always the chubby dumpling he is now. No sir, once he was plain old-fashioned fat when fronting The Models! The Models? Models of what? Try sperm whales for a start, guys. Somebody who knew the band in those days is Skip Replevin and Skip told us of his memories of old Hyde Parko sized Marco.

"Christ, that was some acreage, wasn't it? I remember he never used elastic in his shorts — Marco settled for swish-rail. One time, in Bingley, he hung a pair of pants out to dry — and the entire area lost an hour's daylight. He didn't seem conscious of it at all though. I remember once he was ready to go onstage in a black nylon jumpsuit and red bellboy's hat. I stopped him, I said, 'Marco you can't go on like that, you look like a five hundredweight jar of Bovril f'Chrissakes'. Ten minutes after we finished our set Marco would still be wobbling. Another time he went to weigh himself and the machine said 'No coach parties please'."

Did his bulk create any special problems?



Pic: Justin Thomas.

"Oh sure. He got badly bruised once when a car knocked him down. Marco says to the driver: 'You fool, you had plenty of time to see me' and the guy said: 'I know. I woulda gone around you but I hadn't got enough petrol? Still, he had his bonuses. Every time he commissioned a new pair of trousers he created thirty new jobs in the wool industry. And when we were really broke we could always take the bones outa his corset and make a pan of soup. He went swimming at Yarmouth once and the tide couldn't come in until he got out — just splashing around he caused widespread flooding in Holland. Y'know once Marco went shopping and —"

Hold it just a second, Mr Replevin. Uh, have you ever worked the music halls?

"Why! However did you guess that?"

Just a hunch, Skip, just a hunch . . .

"Actually, I don't think that's very funny . . ." Marco Mk 2 joins Ants and finds instant insect appeal.

□ THE BRITISH Phonographic Industry — BPI to its friend — is to begin a campaign urging people to, wait for it, *buy more records.* To coerce you into parting with your money more often, the BPI are seeking the help of Saatchi & Saatchi, that noble firm of "image" creators who did so much to give us a Conservative government. They want a salespitch something along the lines of what's currently going on in America under the banner "Give The Gift Of Music". We suggest "Every Picture Sells A Tory" might be more apt.

NEXT WEEK IN NME:

PiL

kiltorch and outlaw present

The Long Days

Echo and the Bunnymen

LIVERPOOL EMPIRE
SUN. 26th APRIL
tkts. £3.25, £2.75, £2.25 tel. 051 709 1555

COLSTON HALL BRISTOL
MON. 27th APRIL
tkts. £2.50 tel. 0272 291768

CITY HALL SHEFFIELD
TUES. 28th APRIL
tkts. £2.50 tel. 0742 735295

ODEON EDINBURGH
WED. 29th APRIL
tkts. £2.50 tel. 031 667 3805

CITY HALL NEWCASTLE
THURS. 30th APRIL
tkts. £2.50 tel. 0632 20007

LANCASTER UNIVERSITY
FRI. 1st MAY
tkts. £2.50 tel. 0524 65201

MANCHESTER APOLLO
SUN. 3rd MAY
tkts. £3.25, £2.75, £2.25 tel. 061 273 1112/3

CIVIC HALL GUILDFORD
MON. 4th MAY
tkts. £2.50 tel. 0483 67314

dalek I love you

NEW SINGLE

HEARTBEAT

B/W

ASTRONAUTS

HAVE LANDED ON THE MOON

ALAN GILL (LATE OF TEARDROP EXPLODES)
WITH MERRICK (DRUMS)
AND CHRIS HUGHES (PRODUCTION)
(BOTH OF ADAM & THE ANTS FAME)

7" DOOR 10
12" DOOR 10 12

SPECIAL SLEEVE AND LABEL

Back Door

LOVE STORIES OF OUR TIME

. . . Maggie and Ronnie, Charles and Di, Tony Parsons and Leonid Brezhnev.

DANGEROUS VISIONS

IS THERE something in your eye, darling?

All the networks love a lover and as THEIR story unfolded all over our screens this week, even hardhearted cynics must have melted into pools of Mills and Boon blancmange. You almost felt like an intruder watching that private, obsessive bliss being bared for all the world and their camera crews. The mutual adoration, the unmarried bliss, was evident in every shy, secret smile THEY stole or exchanged. *The Washington Post* called THEM "The Ideal Couple" and they got it exactly right — Ronald and Margaret worship and deserve each other.

Every news bulletin brought the latest reports of Thatcher delaying her return home. Maggie said Ronnie was a "genius". Ronnie told Maggie that Winston Churchill was wrong — this flushed turkey in a tuxedo who spent the war in Hollywood make-up referred to the great man as "beloved Sir Winnie" — and that "the finest moment of the British people is yet to come".

Presumably this will be when our banana republic is burnt to a nuclear frizzle. American foreign policy will be forever cretinous because (a) they have never been bombed or invaded and (b) because they have an hysterical fear of Russia, a country with a stronger military muscle and ideological spine than their own. Thatcher loves America because she is that new breed of Conservative that gives a toss for nothing but money, coming out of a lower middle class provincial shopkeeping background, still believing that America means opportunity, and enterprise, and rising on one's own merits — look after the pennies and the oppressed peasants can look after themselves.

"Communism is doomed," Mags said. "We must fight international terrorism."

International terrorists of the week were the guerillas in El Salvador. Ron and Mags revealed that they were using firearms supplied by Russia to fight the para-sadist government down there and we were supposed to keel over with a coronary arrest. Of course they are using Russian arms — no other country in the world was DECENT enough to help them. Which is why America will fail and El Salvador will be a Communist state long after the Thatcher and Reagan administrations are confined to the yellowing archives. The *Everyman* report on the Irish Catholic nuns in El Salvador and Jon Snow's *News At Ten* reports from the country were the most important foreign correspondence since John Pilger brought back the word on what Richard Nixon and Pol Pot had managed to do to Cambodia. Thatcher and Reagan should have been made to watch these reports while under electric shock treatment. Investigative journalism into the horrors of South America seems a fairly new fangled thing — apparently there was a conspiracy of silence for years. Maybe the media in this country is no longer as anxious to tug forelocks to the American massah, despite the fine prostrate example of our lovely leader. Yankee dollar gone to the dictator of the world indeed, G.I. Joe.

James Baldwin's *I Heard It Through The Grapevine* followed the writer through the southern states of America talking to the survivors of the Civil Rights movement. They were — incredibly —reflective, gentle, wry, and their memories were intercut with newsreel footage of blacks trying everything from King's Ghandi to Panther guns, always meeting exactly the same murderous brutality, always getting nowhere. Baldwin addressed a meeting at a hotel in Florida, in the very town where the first black slaves were sold in an American market some four hundred years ago, and his speech was interrupted over the public address system by some anonymous representative of white supremacy saying, "We can't take this," and threatening to blow James Baldwin's brains out if he didn't leave the stage immediately. Baldwin told his hopeful assassin that, "even if you kill me in the next two minutes I want to tell you the days of white supremacy are over!"

A black child called Ben Chasey cried and told the TV man that he intended to carry on his brother's work. His brother had just been murdered in a racist attack. Later we heard that Ben got a little bit older, killed a white man, and was murdered himself. *I Heard It Through The Grapevine* broke your heart and made your blood boil but when it ended in a Newark tenement stuffed like a slave ship with 20,000 blacks you just felt sad. Nothing can be done for the American blacks, they're the one people who can never be free because they're the one people that Russia can't supply with arms.

THE SIX o'clock news on Monday night went out just as the first reports of the storming of the Cortes were coming in. Colonel Antonio Tejero in Mouseketeer ears, Zapata moustache, and waving a pistol like it was a telegram from Littlewood's, burst into the chamber of the Spanish Parliament backed by by civil guards firing sub-machine guns over the heads of the elected representatives.

All over Spain the pitiful Tejero's peers were out on the streets with their tanks and men, declaring military rule and taking over the TV stations and taking over. They didn't, of course, and everywhere I hear it's because of the rockjaw resolute actions of King Juan-Ball Carlos. This is bullshit. Carlos broke the back of Tejero and his chum's attempted coup because it was *the easy option*. A grey haired old man in shades, the Speaker of the House, stood up sneering at Tejero and his gumbie gun men from the moment they charged into the Cortes, guns blasting. Everybody else hit the deck pronto, Tonto, but this shaded silver-haired Speaker stood, hands on hips, HECKLING! Rapid fire sub-machine guns were going off inches from his face and he was HECKLING. Tejero brandished a gun in his face but he didn't flinch. The revolting civil guards aimed their weapons at his stomach but he didn't give an inch. Tejero grabbed him round the neck and tried to push him to the ground with the other elected representatives — *the shaded, silver-haired Speaker fought back and Tejero eventually turned away in disgust!* Other elected representatives, more cowed than the shaded, silver-haired speaker, managed to get him eventually to sit down. He was still mouthy, he still would not lay on his belly.

The tanks were out, the occupation of the Cortes still had another night to run, but the Franco revival was already a failure. The shaded silver-haired Speaker had made them look absurd, gave King Juan-Ball the impetus to nip these fossilized *Fascisti* in their blackshirt bud. Think of Benito's boys fainting with fright in North Africa, think of Adolf's Aryans running in Napoleon's footsteps on the long flight back from Moscow — if you can strut and crow in victory, and in defeat lose your bottle while all around you others are losing theirs, you'll be a Nazi, my scum. A million or two Spaniards went out on the street wallowing in celebrations of democracy and King Carlos, but the credit should have gone elsewhere.

To give Juan the meagre credit he's due, the armed forces who so quickly surrounded Tejero and his insurrection-interruptus, calling for the cock-up coup to throw down its arms and come out with its Mouseketeer ears above its head, would not have acted so fast and firm without the nod from the crown. Stout fellows some of these royals. Take Prince Charles — a throwback with a good heart, all Brylcreem and Bluebottle, and I can't think of any other public figure I'd rather have as our figurehead, apart from Eric Heffer.

Prince Charles goes into factories and tells the management it is *they* and not the workers who are slacking (the union chiefs love him), he drops into Capital Radio and asks the Mo-dettes what kind of music they play ("Mo-dettes Music") and if they wrote 'Paint It Black', he's getting married to the first Mrs Sovereign who ever did a day's collar in her life. You could do a lot worse. All he needs now is to learn to respect other species — break his back while out with the hunt, say — and he'll be an all-round splendid chap. When the BBC broke into normal service — it was *Playschool* — to grin the happy news before whisking us over to Buck House, I was moderately rapt for a while until the media and the public conspired to spoil the happy day for me. The media — TV, Fleet Street — who for months have been sniffing the poor girl's trail looking for scraps of evidence of black magic or masturbation or whatever to fling across their front pages were suddenly grovelling at the feet of their erstwhile quarry, desperate for their pathetic little "pics". The public were no better — flies settled on their eyes and they brayed, "We want Di, We want Di." Prince Charles came to smile and wave to these loyal lacking subjects but they just kept right on braying their chant as if he wasn't there. The royal band played a cheery, end-of-pier 'Congratulations' that went on forever. What plebs they must think we are.

Backstage the happy couple were all swallowed words and hot flushes, nervous laughs and nudges, and the interviewer seemed mildly disappointed that the earth didn't move more in the recounting of their courtship. He had a nerve when every female of Charlie's acquaintance in the past has been scrupulously investigated until enough data had been compiled to stone her outside the city gates. Lady Diana Spencer got the job because she's a nice girl with a past that is a tweedy void. I didn't see too much evidence of privilege around — I saw them hounded by cretins and hacks round the clock in a life somewhere between goldfish bowl and monastery, peopled by museum pieces. Still, I guess it's better than going down the pit, what?

Out on the street Lady Diana's father, the Earl Spencer, who was apparently under hypnosis, took pictures of the crowds, grinned and swayed and insisted his daughter was always a perfect physical specimen. The eccentric Earl was the most personable character in the entire cast, I couldn't understand why the Royals were keeping him locked out until his second wife and her mother turned up on the doorstep — Barbara Cartland and Barbara Cartland Junior both painted and powdered like *Whatever Happened To Baby Jane?* going to the races. No wonder they were keeping their distance. The old Earl didn't seem to care. He revealed that the groom had to call into Number 10 to get Thatcher's permission to go ahead with the marriage. Presumably this is ancient protocol to allow the opportunity to marry off any eligible royals we've got going spare to bloodstock from some country we want to get in good with. I bet Thatcher *spat* that the nearest the Reagans ever got to producing a Fairy Princess was that ballet dancing black sheep of theirs.

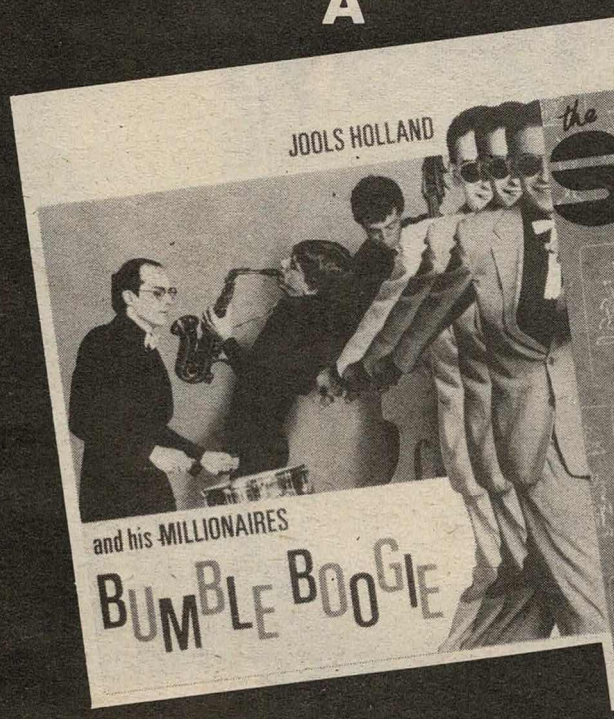
THE LONE GROOVER — BENYON

WHAT MADE YA DECIDE T'STAND UP T'PLAY DRUMS—WAS IT A REACTION TO TH' STATIC STAGE FORMULA OF TH' TRADITIONAL FOUR PIECE?
NOPE!
THERE MUST HAVE BIN SOMETHIN' THAT INFLUENCED YOUR DECISION?
OH, SURE THERE WAS.....
HAL ORRHOIDS!
NEXT QUESTION— OH YES, I KNOW THEM, AREN'T THEY A SHEFFIELD BAND?

ADVERTISEMENT

SIX FOR NIX

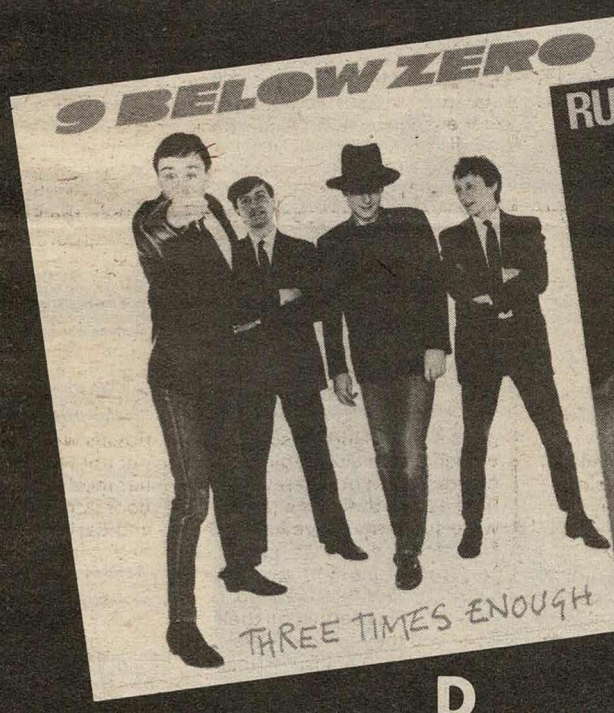
A



B

C

D



E

F

FORGET THE REST. WIN SIX OF THE BEST

MATCH THE SINGLES TO THE FOLLOWING QUESTIONS

1 Which band changes their name every year?
2 Which band recently supported the Who on tour?
3 Which artist had a top 20 hit in America last year?
4 Which of these singles features Marianne Faithfull?
5 Which artist has the richest backing band?
6 Richard Gottehrer produced Blondie and which one of these singles?

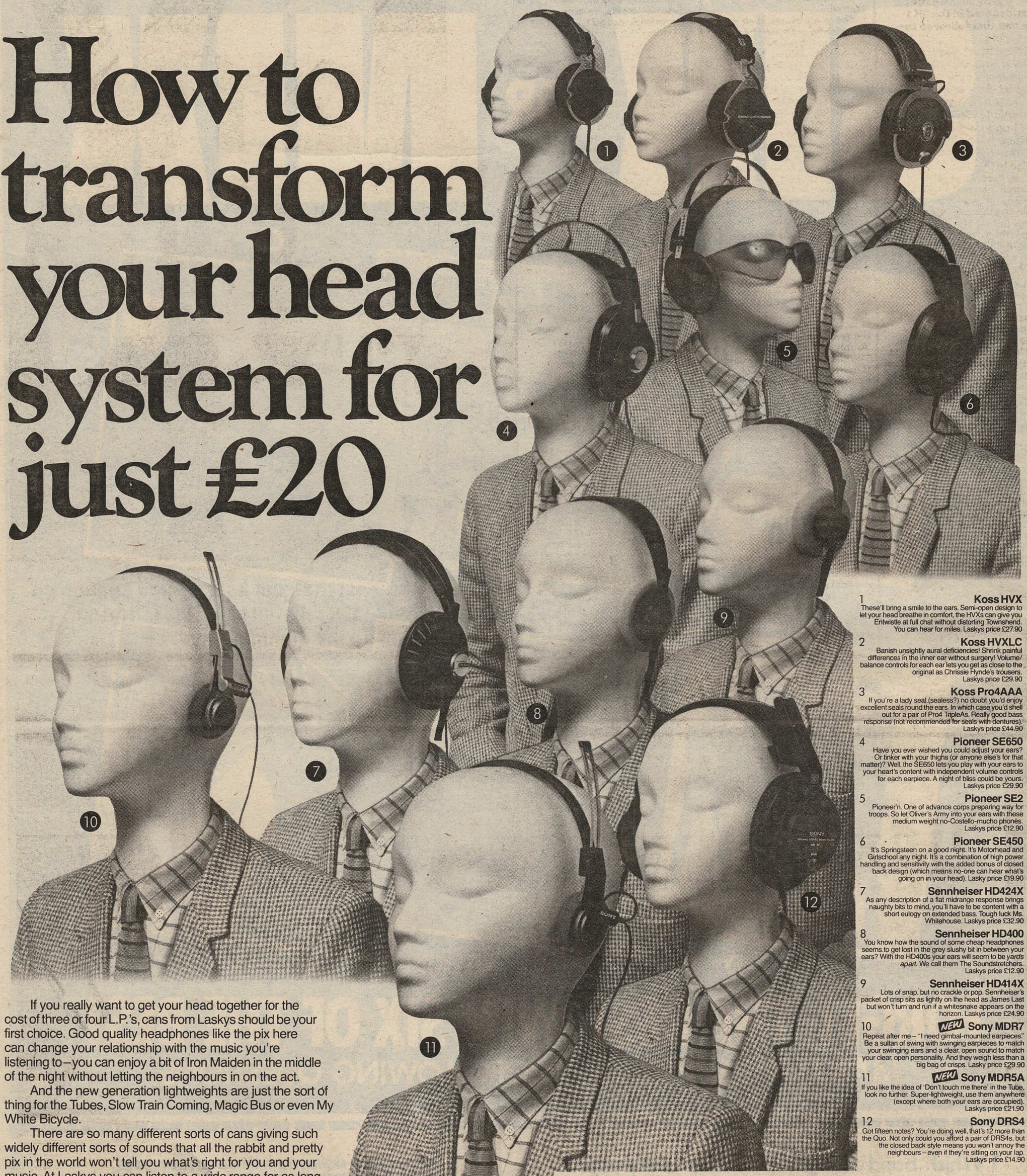
FIRST 25 CORRECT ANSWERS OUT OF THE BAG WIN ALL SIX SINGLES, OR IMPRESS YOUR FRIENDS BY BUYING THEM.
SEND COMPLETED COMPETITION ENTRY FORM TO: SIX FOR NIX COMPETITION c/o A&M RECORDS 136-140 NEW KINGS ROAD, LONDON, SW6 4LZ.

NAME _____
ADDRESS _____

NME

© 1981 A&M Records Ltd. All Rights Reserved.

How to transform your head system for just £20



If you really want to get your head together for the cost of three or four L.P.'s, cans from Laskys should be your first choice. Good quality headphones like the pix here can change your relationship with the music you're listening to—you can enjoy a bit of Iron Maiden in the middle of the night without letting the neighbours in on the act.

And the new generation lightweights are just the sort of thing for the Tubes, Slow Train Coming, Magic Bus or even My White Bicycle.

There are so many different sorts of cans giving such widely different sorts of sounds that all the rabbit and pretty pix in the world won't tell you what's right for you and your music. At Laskys you can listen to a wide range for as long as you like (well nearly!) which is the only way to do it.

So wheel your ears into your local Laskys, and let them do the choosing.

1 **Koss HVX**
These'll bring a smile to the ears. Semi-open design to let your head breathe in comfort, the HVXs can give you Entwistle at full chat without distorting Townshend. You can hear for miles. Laskys price £27.90

2 **Koss HVXLC**
Banish unsightly aural deficiencies! Shrink painful differences in the inner ear without surgery! Volume/balance controls for each ear lets you get as close to the original as Chrissie Hynde's trousers. Laskys price £29.90

3 **Koss Pro4AAA**
If you're a lady seal.(sealess?) no doubt you'd enjoy excellent seals round the ears. In which case you'd shell out for a pair of Pro4 TripleAs. Really good bass response (not recommended for seals with dentures). Laskys price £44.90

4 **Pioneer SE650**
Have you ever wished you could adjust your ears? Or tinker with your thighs (or anyone else's for that matter)? Well, the SE650 lets you play with your ears to your heart's content with independent volume controls for each earpiece. A night of bliss could be yours. Laskys price £29.90

5 **Pioneer SE2**
Pioneer'n. One of advance corps preparing way for troops. So let Oliver's Army into your ears with these medium weight no-Costello-mucho phonès. Laskys price £12.90

6 **Pioneer SE450**
It's Springsteen on a good night. It's Motorhead and Girlschool any night. It's a combination of high power handling and sensitivity with the added bonus of closed back design (which means no-one can hear what's going on in your head). Lasky price £19.90

7 **Sennheiser HD424X**
As any description of a flat midrange response brings naughty bits to mind, you'll have to be content with a short eulogy on extended bass. Tough luck Ms. Whitehouse. Laskys price £32.90

8 **Sennheiser HD400**
You know how the sound of some cheap headphones seems to get lost in the grey slushy bit in between your ears? With the HD400s your ears will seem to be *yards apart*. We call them The Soundstretchers. Laskys price £12.90

9 **Sennheiser HD414X**
Lots of snap, but no crackle or pop. Sennheiser's packet of crisp sits as lightly on the head as James Last but won't turn and run if a whitesnake appears on the horizon. Laskys price £24.90

10 NEW! **Sony MDR7**
Repeat after me – "I need gimbal-mounted earpieces." Be a sultan of swing with swinging earpieces to match your swinging ears and a clear, open sound to match your clear, open personality. And they weigh less than a big bag of crisps. Lasky price £29.90

11 NEW! **Sony MDR5A**
If you like the idea of 'Don't touch me there' in the Tube, look no further. Super-lightweight, use them anywhere (except where both your ears are occupied). Laskys price £21.90

12 **Sony DRS4**
Got fifteen notes? You're doing well, that's 12 more than the Quo. Not only could you afford a pair of DRS4s, but the closed back style means you won't annoy the neighbours – even if they're sitting on your lap. Laskys price £14.90

PRICES INCLUDE 15% VAT AND ARE CORRECT AT TIME OF GOING TO PRESS ALL OFFERS SUBJECT TO AVAILABILITY.

LASKYS

The leaders in Hi-Fi.

Laskys Superstores: London 01-636 0845 · Birmingham 021-632 6303 · Bristol 0272 20421 · Chester 0244 317667 · Edinburgh 031-556 2914 · Glasgow 041-226 3349 · Kingston 01-546 1271 Liverpool 051-236 2828 · Luton 0582 38302 Manchester 061-832 6087 · Nottingham 0602 415150 · Preston 0772 59264 · Sheffield 0742 750971 · Slough 75 24401.

And Nationwide: London: 6 branches – 01-200 0444 for nearest · Cardiff 0222 374893 · Chatham 0634 407104 · Colchester 0206 62636 · Croydon 01-681 3027 · Dartford 32 73481 · Leicester 0533 537678 · Manchester 061-834 4381 · Northampton 0604 35753 · Oxford 0865 722870 · Reading 0734 595459 · Richmond 01-948 1441 · Romford 70 20218 · Sheffield 0742 79595 · Southend 0702 612241 · Tunbridge Wells 0892 23242 · Watford 92 47488 · Wolverhampton 0902 28384.

Laskys, the retail division of the Ladbroke Group.

LASKYS STEREOCLUB

A service provided in association with Unicredit Finance Ltd. Please ask for a leaflet. APR 30.6% if you pay by Bankers' Order. (34.5% for other methods of payment).

EDINBURGH NON-ROCK

TV21

TV 21: l to r, Angel Patterson, Norman Rodger, Neil Baldwin, Ali Palmer. Pic: Peter Anderson.

The race against rockism hots up and coming up on the outside it's Edinburgh's TV 21. Adrian Thrills picks up the commentary.

FOR A GROUP who take their name from a trashy science fiction comic rooted in the '60s — the one that followed the adventures of *Thunderbirds, Captain Scarlet* and *Fireball XL5* through the eyes of the original videoscreen futurists Gerry and Sylvia Anderson — Edinburgh's TV21 go a long way towards making unpretentious pop make sense in the '80s.

They meet most of the requirements of the classic pop combo — a youthful, enthusiastic quartet whose songs usually clock in somewhere around the three-minute mark and fizz with noisy guitars, bristling hooks and crispy climaxes.

That in itself is about as unremarkable as sliced bread — but TV21 infuse their unashamed tunefulness with a hardness and invention more in tune with the invigorating swirl of The Au Pairs than the popist myths of the British beat boom.

Working within a well-defined guitar-based format, TV21 inhabit familiar ground to fashion a more progressive sound. They may not be as flamboyant a confrontation as Wah! Heat or as radical a jolt to the central nervous system as their fellow Midlothians The Fire Engines, but TV21 do produce an entirely different type of tension to, say, The Ramones, Undertones or Moondogs. The closest parallel is probably with early Buzzcocks.

"It's pop, but there's more to it," says TV21 tunesmith and vocalist Norman Rodger. "There's more depth to it. We're not poppy in the same way as someone like The Moondogs are poppy. We're more rhythmic. There's a lot more to it now. The songs have matured a lot since we started."

The group played their debut Scottish jig in September 1979, Rodger being joined by guitarist Ali Palmer, bassie Neil Baldwin and original drummer Colin Maclean, who was only recently replaced by one-time Rezillos and Shake precussionist Angel Patterson.

"For the best part of a year, we just fumbled along. We had all these songs which we just thrashed our way through. We didn't arrange them properly or anything. We just didn't think of arrangement or presentation. We didn't have any idea of what we were doing really."

A more settled plan of action began taking shape with the initiation of the group's own Powbeat label last year and a distribution link with Bob Last's Pop Aural set-up. A debut single, the pleasantly poppy 'Playing With Fire' was followed towards the end of the year by the mighty 'Ambition' EP.

While 'Ambition' showcased the wit and intelligence of Rodger's lyric-writing and the easily-overlooked subtleties in their guitar-laden attack, most of the intricate sensibilities of TV21 were never apparent onstage. Frequent visits to London club venues were usually dogged by messy live mixes and an onstage stiffness that probably stemmed as much from the fatigue of hitching down from Scotland as it did from nerves.

"It was only after the second single that we changed our plans and started playing London like mad instead of concentrating on Scotland. We just kept on pushing it and it finally seemed to pay off in the end."

The pay-off, if that's the right word, came at the end of last year with the promise of a long-term Phonogram contract — but not before a one-off single on F-Beat subsidiary Demon Records had been set for release this month while terms were being negotiated.

"Up until the end of last year, we were completely independent in that we'd done virtually everything ourselves, keeping it all within the group. Before Demon started showing an interest in doing the one-off single, we were almost totally despondent 'cause we'd been playing in London for months and no one was showing an interest. The Demon thing just gave us something to cling onto."

TV21 could be accused of jumping at their first chance of a London deal, although their undoubted awareness of the pratfalls of rockism should stand them in good stead.

"Rockism seems a very valid term," says Angel. "I think we've been waiting for that sort of term for a long time. I think it applies to everyone, not just your heavy metal or real punk groups. It's something you should be trying to get away from all the time, although we're guilty of it in some respects in that we've signed straight to a major company."

Norman begs to differ.

"I understand it as the approach you take to writing and playing live. Like the whole thing of coming down to London to play live just 'cause you want to be signed, which we *have* played along with to an extent. But there must be ways around that. The trouble is that everyone's so conscious of having to break through in their own right, no one seems prepared to let the chance slip away."

For now anyhow, TV21 have taken theirs. With International Rescue on their side, it looks as if Thunderbirds are go!

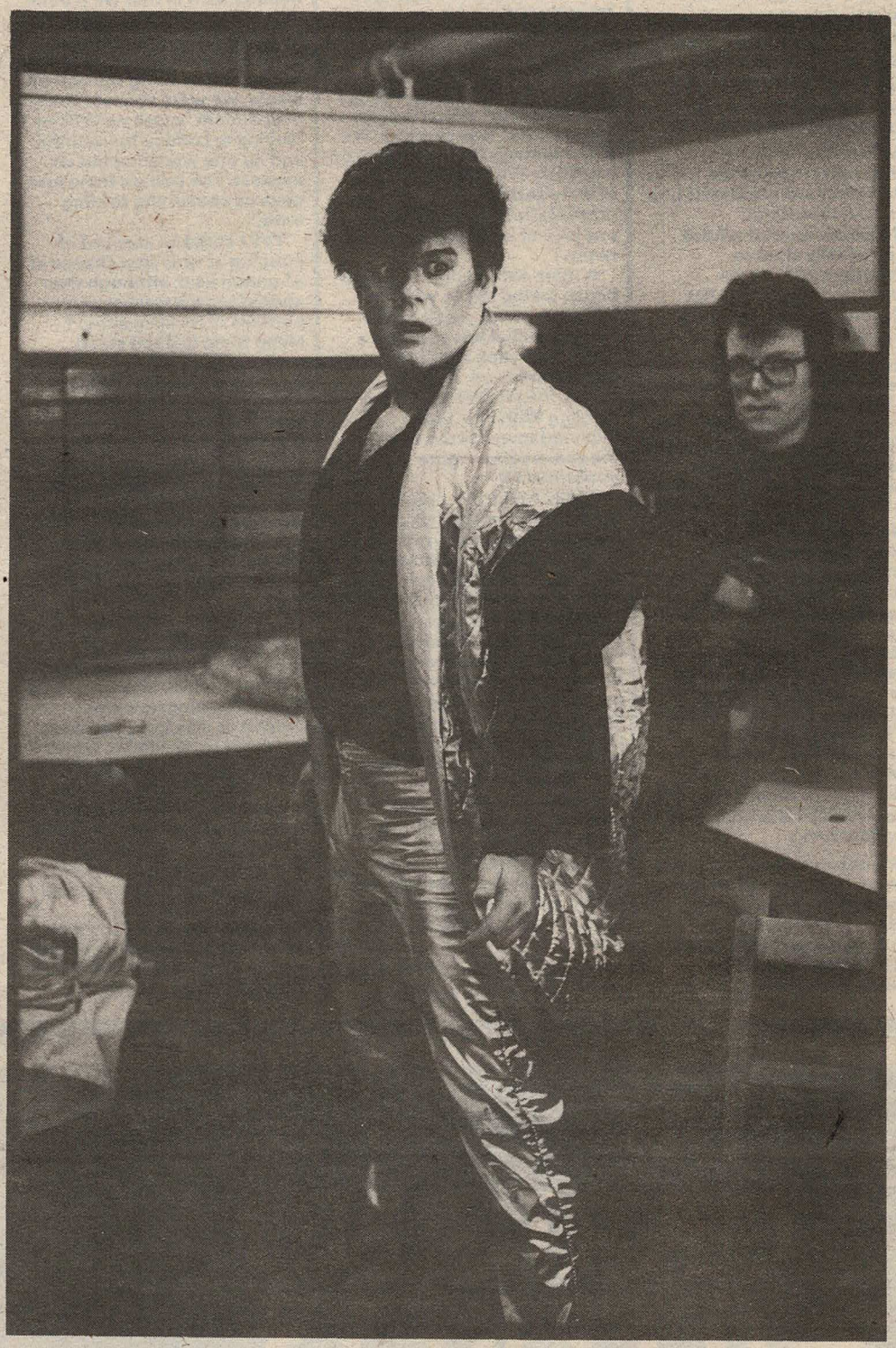
GARLAND JEFFREYS cries out.

'96 Tears'

...his new single. Fresh from last Saturday's Old Grey Whistle Test.

Epic '96 Tears' EPCA1045 From the forthcoming album 'Escape Artist'

R*E*T*U*R*N O*F GLAMDADDY OF



"It would have got really desperate, trying to keep having the don't need a hit record. There's a whole bunch of people out with me and we're a gang, we're a team of funny people.

Paul Morley joins Gary Glitter's gang on the hard brick road to Salford and the 1980s. Poses by Pennie Smith

AT A PARTY sometime in the pre-decimal, pre-cynical '60s, a group of people tucked in the centre of the mythical hurricane Swing were getting drunk and intimate and watching a showing of *Rock Around The Clock* on the black and white television.

There was Paul Raven, an aide on the rhapsodised TV programme *Ready Steady Go,* Michael Aldrin, a co-presenter of the show along with Cathy McGowan (ooh-ooh), Dusty Springfield, a whole crowd of gay and crazy people.

For some reason, they began to smirk over the names of those early '60s croon-boys: Vince Eager, Marty Wilde, Billy Fury. And then they started to predict suitable names for the '70s. Michael Aldrin announced, in an accent that John Inman would have gagged on, that he wanted to be Terry Tinsel. The group fell into each others arms, giggling uncontrollably. Other names conjured up were Vicky Vomit, Horace Hydrogen . . . everyone wilted in hysterics.

Paul Raven said he wished to be known as Gary Glitter. It became his nickname.

Years later Mike Leander, a musical associate of Raven's — Raven had co-operated with Leander as a frontman, on a number of flawed projects during the '60s — told Raven that he had written a song that was certain to succeed. Raven had been performing and recording for 12 years: the only time he stopped entertaining was while he worked on *Ready Steady Go.* He'd had no notable commercial success.

Leander suggested he should record the song, but to avoid the kind of prejudice the public show to known losers, Raven should also change his name.

In 1971 Paul Raven recorded the song as Gary Glitter, and craftily adopted an extravagant theatrical presentation to complement the name. 'Rock And Roll Parts 1 And 2'.

"The kids made 'Part 2' a hit, "Glitter recalls, chest swelling almost enough to equal his girth.

A DECADE later pop music has flipped through a few new somersaults. Gary Glitter is watching The Human League at Hammersmith Odeon, confused by the drummerless tape supported primitivism, amused by the lack of movement, impressed by the undeniable showiness. He loves the slides Adrian Wright projects on to a series of screens, especially the *Psycho* sequence with Tony Perkins and that victim.

Suddenly the League move into their 'Rock And Roll Part 1' and a huge glowing picture of Glitter captured in The Act is presented. The song together with the picture receive the biggest cheer of the night. A boy in the audience leans over and asks Glitter what it's like to be a cult.

"I was absolutely flabbergasted. I couldn't think what to say except, Well, it feels much the same as being a legend."

MONTHS LATER and I'm finding my way to Gary Glitter's maisonette set in a pretty mews in Earls Court. I knock on the door and no-one answers, so I push it open and find myself in Glitter's front room, getting ribbed for being late.

Chunky and cheery, in padded flying jacket and creased leather trousers he looks less a legend, more a weather-beaten market stallholder. His son Paul, a 17 year old would-be billy-boy, wanders around preparing for the drive north for that night's show at Salford University.

It's just gone one. We clamber into a battered, once proud automatic estate. One window has been smashed in, and patched up with lots of black tape.

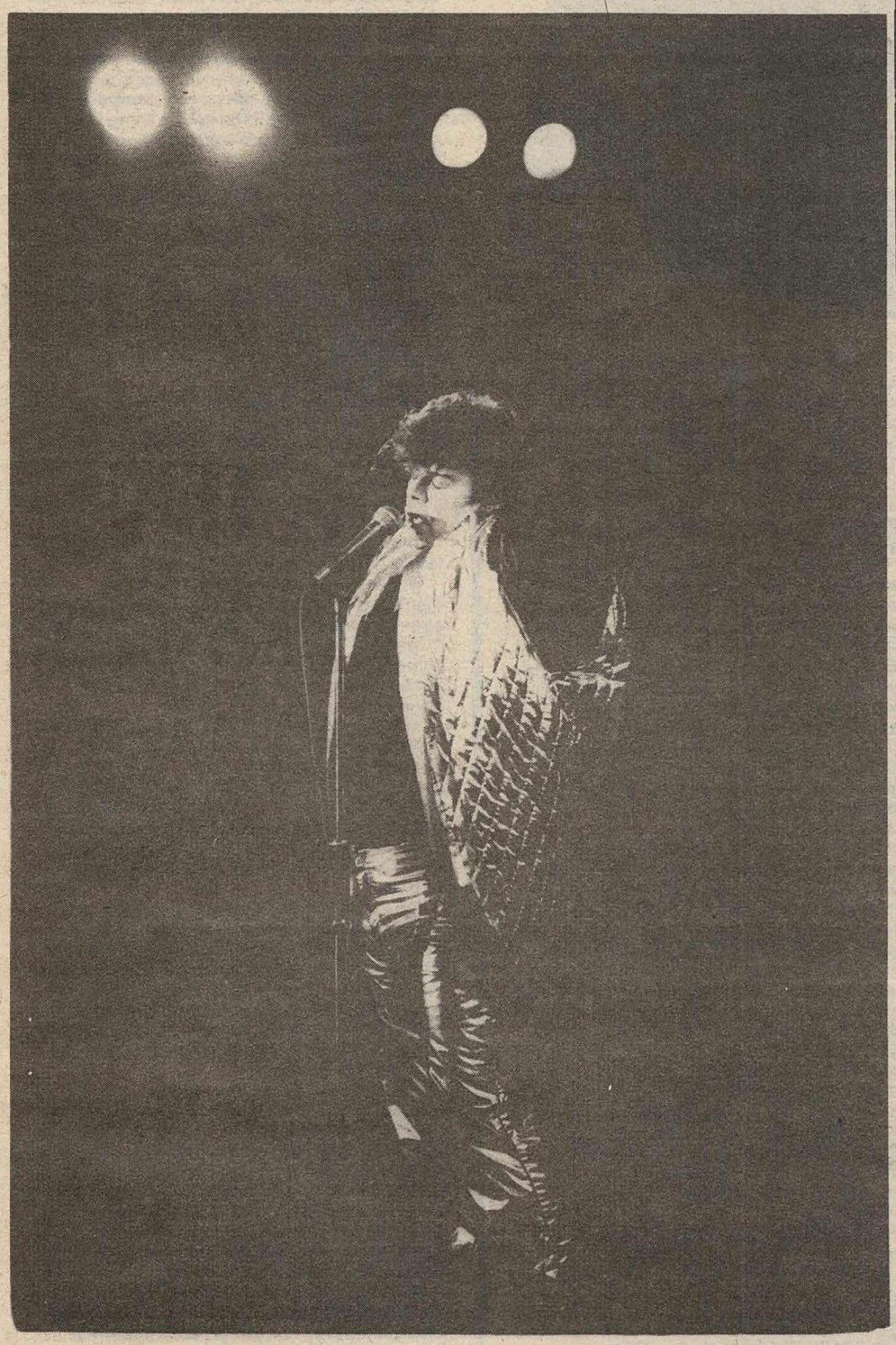
Inside the car a cheap radio is badly fitted into place with more of that black tape. The power steering is said to be faulty. A few items of stage equipment and Glitter's costumes are packed into the back. Glitter slides into the passenger seat. Alan is driving.

The day before Glitter had been banned from driving, only a few months after he'd got back his licence after another incident. He jokes good-naturedly about the annoyance of not being able to drive for two or three years, accentuates the irony of how he was arrested this time. I think he's one of the happiest people I've ever met.

"I'm a happy person generally. I'm particularly happy now because I've got through the downs. I found myself going to court yesterday in a good frame of mind. I remember the first time I went to court I was shaking, but I managed to lose my licence then and exist for two years not driving, and so having that knowledge I just went in there for a laugh. I knew what was going to happen. I didn't really want anyone to know about it."

FROM 1971 to 1974 Gary Glitter was a barnstorming teenybop star, creating a fantasy out of a character that had roots back in music hall and '50s R&R. He was a luxurious mix of Liberace, Edna Everage, Little Richard and Max Miller.

T*H*E FUTURISM



hits. Now I just there who identify Hilarious!"

After the fuss and fashion faded, Gary Glitter became — like Diana Dors, Lorraine Chase, Rod Stewart, Fiona Richmond, Simon Dee and Tony Blackburn — the modern day Empty Celebrity. However low and lost he got, he was still public property. He became one of those trivial diversions, a cavalier decoration for a dull news bulletin. A pop music Dai Llewellyn. The clock that was timing his 15 minutes had stopped.

Glitter has to battle against his reputation being made trivial, against the general attitude that he's disappeared for ever, before he can even begin to hope to be taken seriously (or at least accepted) as a contemporary cabaret entertainer who deserves to be around at least as much as Steve Strange and perhaps as much as Richard Strange.

"I find myself being asked to do *Blankety Blank, Celebrity Squares* and things like that. I just don't want to do it. I'd love to think maybe I could bring a bit of balls to programmes like that, but it's just not how I see myself. I'm not going to be one of the eight people in those squares. I don't mind filling the screen myself, but I'm not sharing it."

Like Dick Emery, like Bob Geldof, like Roy Hudd. Glitter still realises that if he is accepted, it could be as a figure of fun.

"Sure! I don't mind, as long as it's full out there. I don't care if they come to jeer, shout, scream at me."

THE ESTATE moves off. Before we reach the motorway we have to take a detour. We drive to an Army surplus store in Euston. Paul races out to the shop. Glitter cringes as his son pelts over a busy road with scant regard for speeding traffic. "You do worry when it's your own flesh and blood," he says.

Paul buys a stretchy white belt that will be used later that evening to wrap around a snowy white outfit and harness Glitter's wayward bulk. The red roses that will be chucked into the crowd at the end of the show have already been bought.

We reach the motorway and head determinedly north. The power steering's holding up well. Dave Lee Travis is soon heard fighting through the cheap radio's crackle.

"I like being on the road," Glitter admits, taking snaps of me in the back seat with Pennie Smith's camera. He's been on that hard brick road for most of 20 years: in the spirit of Max Wall rather than Sam Apple Pie.

"When you're young all you want to do is play music and get your leg over. When you're old all you want to do is play music and get your leg over. It's the bit in between that's the complication."

We talk about women in today's groups. He surprises me with his desire to know what's going on: he knows he'll never add to new developments, but he still wants to find out about new things.

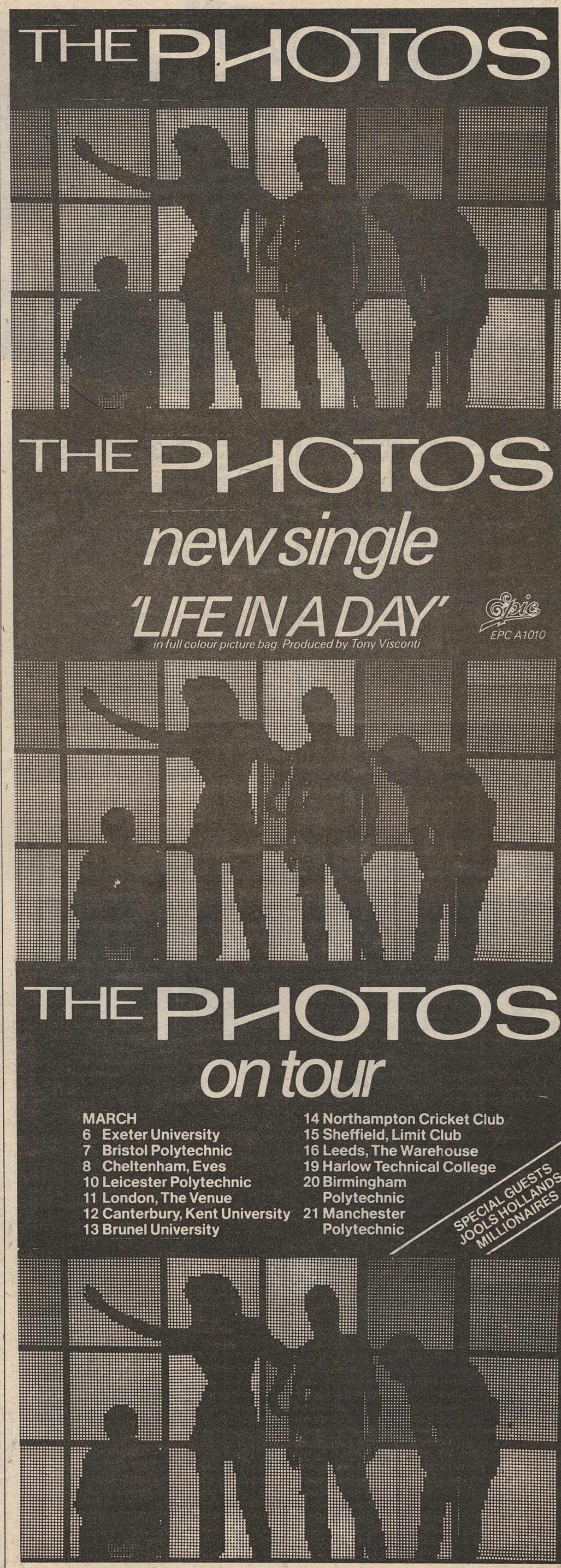
"I think you have to try and know about everything that's going. If you don't take notice, that's when you get old! That's when you say that's what I see and that must be all that's there.

"I can still identify and be identified with a youthful thing, I think."

I ask him about Adam.

"I've never met him, actually. I was due to have lunch with them last week, but they all got flu. Poor dears . . . ha ha ha! But I do feel an empathy with what he's doing. Maybe only because of the fans. A lot of my followers

CONTINUES OVER ➧



◗ FROM PREVIOUS PAGE

GLAMDADDY

are followers of them as well. And The Human League. There's a closeness. But Adam particularly . . . and they openly admit where they got the sound from. I think Adam's going to be a wonderful entertainer!!!"

Does he appreciate what Adam's going through now: star-heat?

"Yuh. At the height of my fame I couldn't go out of the front door, I couldn't go out of the back door, any door . . . I was smuggled out in laundry baskets and God knows what else. None of that will happen again! The thing is, it's never really changed that much for me all the time I've been singing. It changed when I got hit records, and the fame became the added thing that I didn't have before. Before all that I earned enough to eat, playing pubs or whatever, and I've always given the same amount of energy, which is all I can.

"Now, I'm not even trying too hard. I've achieved that, I've got rid of most of that ego thing. I used to wear it all the time. Now I can take it off like a coat. Which is much healthier. Ego is like a maggot in an apple. It can eat away at you until it destroys you. I've lost all that intense business of I've got to make it, I've got to make it. Now, I'm very loose about it all. I'm easy."

Many people considered that star time the end, not part of the development.

"Yeah. But now is more of an achievement. Not many people are doing what I'm doing. I don't see myself number one in the charts. It'd be nice, but I don't have the ambition. That was years ago. Y'know, my background has always been lead singer. Up front. The guy who the girls would scream at and the guys would get uptight about. Then it changed over, and I started pulling as many guys — from the point of view of an audience — as chicks. During the Gary Glitter hit-run at the beginning it was very much a male following. Then the media slightly changed it. it became *Jackie* magazines and all that. Little girls were coming along and screaming."

Did he relish that?

"Yeah. I enjoyed it very very much. It was lovely. It was exactly what I wanted, I think, except at that time I was 27, so it was a surprise. It was what I wanted probably when I was 16 or 17."

Was it like the dream he imagined?

"Yeah, yeah, yeah. What I enjoyed . . . was the adoration of a lot of people, of a lot of women. I really did. The only problem was I didn't get a chance to enjoy it, if you know what I mean."

Nudge and a wink.

"The strange part of it was they all became terribly young, 13, 14, 15 . . . maybe a few older. So you weren't allowed to be too naughty — right? — plus there was all this rushing about and a security that I couldn't work out was to keep them out or keep me in. I still really don't know now."

Gary Glitter was declared bankrupt a few months ago.

"I just couldn't go on spending money like I was. There's an official five years, and then they wipe the debt out. I don't think I'll be able to pay it off unless I have three number one hits, and that's very unlikely. Ha! Ha! Ha! I talked them into letting me be Gary Glitter, doing my shows, because that was the logical way that I could pay back the money. And I want to pay it back. My biggest disappointment is that the tax people won't let me have the kind of clothes that I would like. I can't be very Glittery, I have to find alternatives.

"In a way the bankruptcy thing is good because it's like I'm starting all over again, and so it makes me *care*. I can't go out and spend the money I like to spend — on other people primarily. It enables me to turn round to people and say it's your turn. I was generous and extravagant with the money . . ."

Perhaps that's why he landed in the mess in the first place.

"I don't do this for money. If you want a lot of money you have to work at making a lot of money. I don't work to have a lot of money, I work at what I do because I like to do it. It's a by-product that I get money from time to time. I still earn a lot of money, but it goes to paying off my debt. I think I'm very good. I think I'm very entertaining and I think I deserve all the money I get!

"I do think the bankruptcy is a good thing in many ways. It's made me a nicer person. When I had a lot of money I don't think I was a particularly nice person."

I find that hard to believe.

"I think I was an OK person. But I wasn't too nice to my ex-wife or my kids. I didn't really have a chance to be nice. I was wrapped up in cotton wool quite a lot. It's brought me down to earth, and rock'n'roll is about being down to earth as well as being a dream. As well as."

As we ease through the outskirts of Manchester into the small city of Salford, grey clouds seem to hover just yards above us — a total contrast to the cold sunshine we'd left behind in London. Glitter is getting keyed up about the night's show.

"I'm still young! Of course I am. I don't want to hear the words middle-aged or old. I've never bothered about age, thank God. It doesn't enter my vocabulary. I thrive on youth, young ideas, on changes . . ."

We pull up outside a ghostly Salford University.

"Really though, I'm just a bull in a china shop."

It's five o'clock.

A COUPLE of hours before Glitter unleashes himself into performance, we sit and talk about what he's doing and why. Two years ago he was battling away on a Lovelace Watkins cabaret circuit, wasting his specialist energies on lifeless audiences.

His original audience had grown up, formed post-punk and electro-pop groups extending and transforming Glitter / Leander propositions, and a demand sucked him back into the rock whirl. Here was a challenge — Glitter charged up.

He played rock venues and clubs to audiences soaking in memories, responding to a rare, ripe vitality. Glitter's primitivism, punk pantomime, unimpeachable naughtiness made sense all over again. There was something there that hadn't dated. What he's doing now though, with a scruffy rockist backing group and in those uncomfortable University venues can skid close to being called unsound revivalism.

He knows the dangers, and once the standard show of strength for the visiting writer has been dealt out, a certain honesty filters through.

"I could end up like Bill Haley or something. I know you've got to give people something new, all the time. I do know that. But I'm trying to re-establish myself, create a new market, basing it on the Gary Glitter everyone knows. And loves.

"Those kids want to hear my hits. A lot of people have never ever seen me do those songs. The new material will come. I'm looking forward to it. There's definitely a place for me. And I do commit myself. I'm not ready to give up. I want to act, say the things I'm saying in different ways. I don't want it to be a nostalgia trip. I think if I felt that's what it is now, I would stop altogether. I don't know what I would do though. I haven't a clue."

GARY GLITTER has his first fit onstage, bursting through curtains wearing a farcical look of frenzied surprise, at just gone ten. A small audience gathered at the front totally abandons itself. Even on minimal budget, with a David Essex-type backing group, Gary Glitter The Show is a fantastic form of fiction, an excess of nonsense and conceit, fancy and inanity that is timeless through its openness, Glitter's plain elation, an insatiable amoral greed. It's pure force, desire, lure. It's bright and beseeching.

Glitter is in awe, exalting and exciting through a performance of audacious pomposity and unspoilt self-deprecation. 'Rock And Roll', 'Leader Of The Gang', 'Good To Be Back', 'You're Beautiful' sensationally involve the audience, pull them deep into the drama. It's a celebration of impudence and sensation, comparable almost to Bette Midler: a delighted, delicious stimulation.

GG The Show is cartoon, circus, sham. Glitter avoids the senility of contemporaries like Rod Stewart and the whole thing is hilarious but still more relevant than most rockist action. By eleven o'clock the fits are finished: roses are dispersed.

Two hours later, Glitter has shed his stage skin, signed the autographs, and is sitting quietly in the back of the estate. We're driving back to London.

"Usually," he confides, "I just sit in the car, have a smoke and a drink, relax, reflect on the show and my performance . . . I've never had a member of the press in the same car as me. There are some things I don't like to mention. It'll spoil the mystery."

He makes a few reasonable excuses about the smallness of the University audience. I tell him I thought the show was hilarious. He's not sure how to take that.

"Yes it is, isn't it?" he eventually agrees. "It's very funny. It is hilarious."

Is it meant to be *that* funny?

"Yes. If that is the way that you want to take it. People take it in different ways."

The estate slices through Greater Manchester towards the Motorway. Glitter opens a bottle of wine and lights a cigarette.

So what happened when the Gary Glitter of legend, the Gary Glitter more influential on the best of today's music than Stewart or Elton John or Yes, faded away?

"It was a combination of things. It got to a point where I had to withdraw for a while, because it was getting too big. To a saturation level. I thought it's no good being there all the time. I couldn't keep up the pace, and I didn't really want to. I was desperately in need of a break, a holiday and everything else, so we did the farewell tour, intending to be back.

"The music around us was changing, and I was aware that I was changing, and I was continually ploughing most of my money into what I was doing. I couldn't carry on with just the money I was earning in Europe. It all got so silly. So I did The Retirement. I intended to take off six months to a year depending. Drop out, let things change a bit, and see if I could maintain my popularity.

Were you relieved it was over?

"Yeah! I was in some ways, even though I didn't know it at the time. There is no way I could have carried on that high. People were changing, everything was changing. The beauty of it now is that if I'd have stayed at the top I wouldn't have the thing that is happening now. It would have got really desperate, trying to keep having the hits. Now I just don't need a hit record. It would be great to have one, but I know that there's a whole bunch of people out there who identify with me and we're a gang, we're a team of funny people if you like. Hilarious! Yeah, good, and that's what it's all about."

Have you wasted anything by committing yourself to pure entertainment?

"The year I was out I had a great time. I did everything I wanted to. Went to Thailand, got out of my box, meditated, got into Yoga. I did all those things which brought me closer to understanding myself. I think it's not a case of knowing what you want to do, it's a case of knowing what you don't want to do. And I don't want to be manipulated, particularly from the point of view of making money. I'm not so intense about wanting to be a superstar. I am a kind of star, and because I know that and can identify with that, it doesn't have to take over my very being. It just means I have to come up with the goods. And by coming up with the goods, if I do, it could be the most interesting period of my life. It could now be Rock And Roll Part 3."

WE STOP off for petrol. Glitter spots a couple of policewomen, and his eyes light up.

"I had a really dirty policewoman in Oxford. Maybe those two are on their way to the *Two Ronnies*."

It's 3am. We'll reach London by six.

"What I've been doing I've done since 1959. I think stamina's always going to be an important part of how long I can go on. I'm being naughty at the moment because I'm not taking good care of myself, physically. I don't watch my weight and things like that. Everybody when they get to a certain age whether they like it or not find themselves slowing mentally and physically. I've abused my body. I'm fatter now than I've ever been at any one point, which again is quite funny because I'm still doing what I do and getting a reaction. In fact it's getting better because I'm getting fatter and so it's funnier.

"I have a motto — somebody up there likes me. I've been very lucky. I've only ever done what I've wanted to do, which is sing and entertain. I don't know how to do anything else. I just know how to get up there on the stage and do it. Please God."

'What Becomes of the Broken Hearted'

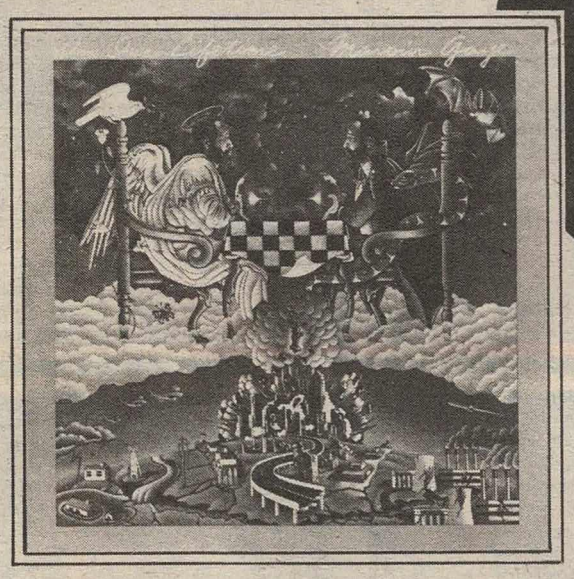
by Dave Stewart

Guest Vocals Colin Blunstone

NOW AVAILABLE ON STIFF RECORDS — BROKEN-1

MARVIN GAYE

In Our Lifetime



THE
LONG AWAITED ALBUM
STML 12149
ALSO ON CASSETTE

MOTOWN®

RETURN OF THE ANTI-NAZI LEAGUE

Following their crushing defeats at the General Election polling booths, Britain's racist/fascist parties have been forced into a new, more overtly violent style. The Anti-Nazi League — so vocal in '78/'79 — has recently been relatively quiet. But now they're ready to fight back. . .

BY ANDREW TYLER

THE CONWAY HALL CONFERENCE

New ways to fight the fascists

FIVE HUNDRED young Britons from across the nation — many of them attending their first public meeting — called in on London's Conway Hall on Saturday for what was billed as the Anti-Nazi League's first Youth Rally.

The intention was to establish solidarity and work out tactics to confront the increasingly ugly activities of the British Movement and Young National Front. What they mostly received was a series of poses from minor socialists in leather jackets and an extreme amount of sectarian babble.

There were calls from the floor all afternoon to cut the cackle and get on with the topic at hand — whether it be Sieg Heiling on soccer terraces, unemployment, fascists in school, or the "apartheid Nationality Act" — but the tide of rhetoric mounted and the hostility of the recipients rose to meet it.

The ANL steering committee had earlier presented a ten-point critique and strategy to all present as they entered. But sound as these points were, they became something of a side dish to the meal presented by the sectarians; a cannibalism of the broader ideals.

Thankfully there were a couple of moments that gelled and raised the neck hair. The first, courtesy of a 12-year-old anti-fascist skin who, in his still unbroken voice, described the aesthetics of local fascism. He took the mike like a bar crooner and yelled his abrupt, two-line testimony into it. What he said contained no wisdom but just the sight of him and his munchkin mates was sufficient to excite everyone.

Even more uplifting was the testimony of a strapping, crop-haired youth ("no photos please") who announced himself as a former British Movement member. He and four mates were recruited at Ninian Park three years ago, he said, by a fascist intellectual who told them: "If you really wanna be a skinhead, a real one, you have to join the Movement."

With the encouragement of an ANL official the testimony continued to the moment when he and his mates realised they'd been used and manipulated.

"One of me mates," said the confessor, "broke through a police barrier at a Front meeting and punched Martin Webster in the face." (terrific whistling, bootstamping and cheers).

"The only way to stop them", he continued, "is to go out and leaflet at the same time. That's the only way."

THE OPENING session related to schools and the way BM and YNF were capitalising on the disaffection and boredom of youth, offering them the scapegoat solution as well as "activities".

"We have lost quite a few kids recently," National Union of School Students president Hardy Desai told me over a free lunch of curried chick peas and chicken. "It's fashionable in some circles to be a skin and go that way. We must counter by leafleting, by providing our own activities. The key is to pose an alternative for bored and frustrated youth who are well pissed off with their lives and want to fight back."

The afternoon session opened with half an hour on "Racist Attacks" and produced a consensus view that half a dozen vigilantes schooled in oriental kick fighting was not sufficient to counter race violence. Local defence committees had to be set up. And they must be set up, said a tough young lady from Dunstable, Beds, prior to atrocities being committed. The "attacks" session was wrapped up by an oldish black youth who, to the joy of no one, proclaimed "racism is a white problem. I've never met a black racialist."

Next: Unemployment, and with it speeches for and against various brands of socialism, some rare, some as mainstream as the Labour Party which throughout the afternoon took the kind of chinning that might well have been better aimed (a little more to the right, for instance). Organise through the unions was the advice, bolster the Right To Work campaign, organise round dole queues, physically remove fascist leafletters if necessary and March For Jobs during May.

From the weird fringe came exhortations to "Let's have terror tactics of the left" (swamped in cheers and whistling); and "soon all the fascists are going to get weapons. We've got to combat that by doing the same to them" (this from a trembling male youth of about 15 who got short shrift).

FOOTBALL TERRACE violence was reserved for the climactic final place because it's here the Nazis are having their most palpable success.

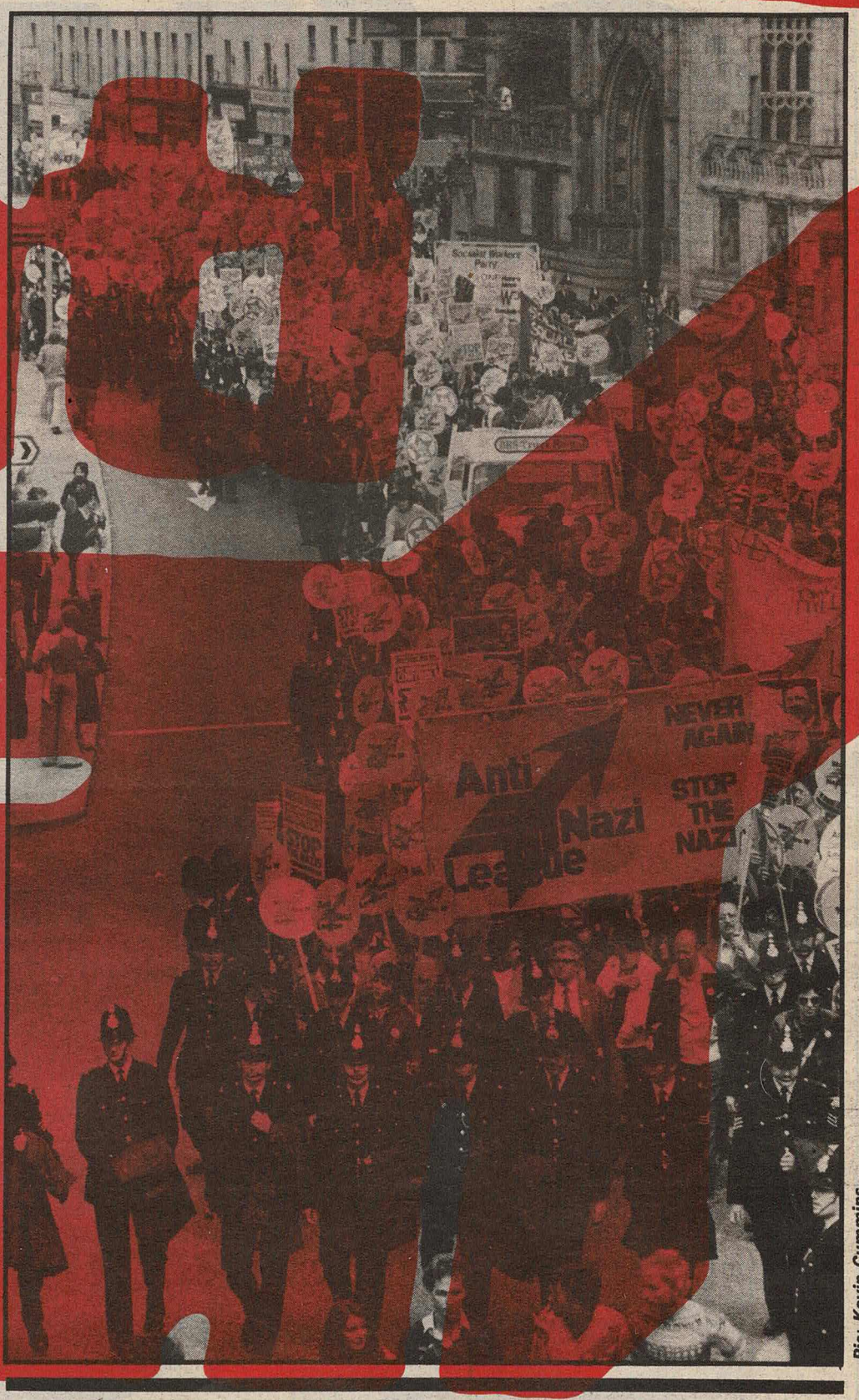
Counter violence must be rejected, urged one speaker. The answere, he said, is to leaflet and demonstrate — "and not just five or six at a time either", March 21 has already been assigned by ANL as mass leaflet day; the Saturday when terraces across the Isle should be swamped with anti-fascist propaganda.

Despite the fiercely socialist principles of the steering committee, their strategy is to disentangle the ANL from purely socialist considerations and have it stand as a broad-based movement able to encompass most varieties of political and apolitical positions (and also avoid a constant barracking from the anti-socialist press).

Such considerations were nearly sunk by an amendment proposed by an earnest young man in loon pants and double-breasted jacket who asserted: "The answer to racism and facism, which is a sympton of the decay of capitalism, is a socialist solution of production for use not gain, democratic centralism, no immigration controls, an end to all exploitation of man and jobs, houses and freedom for all."

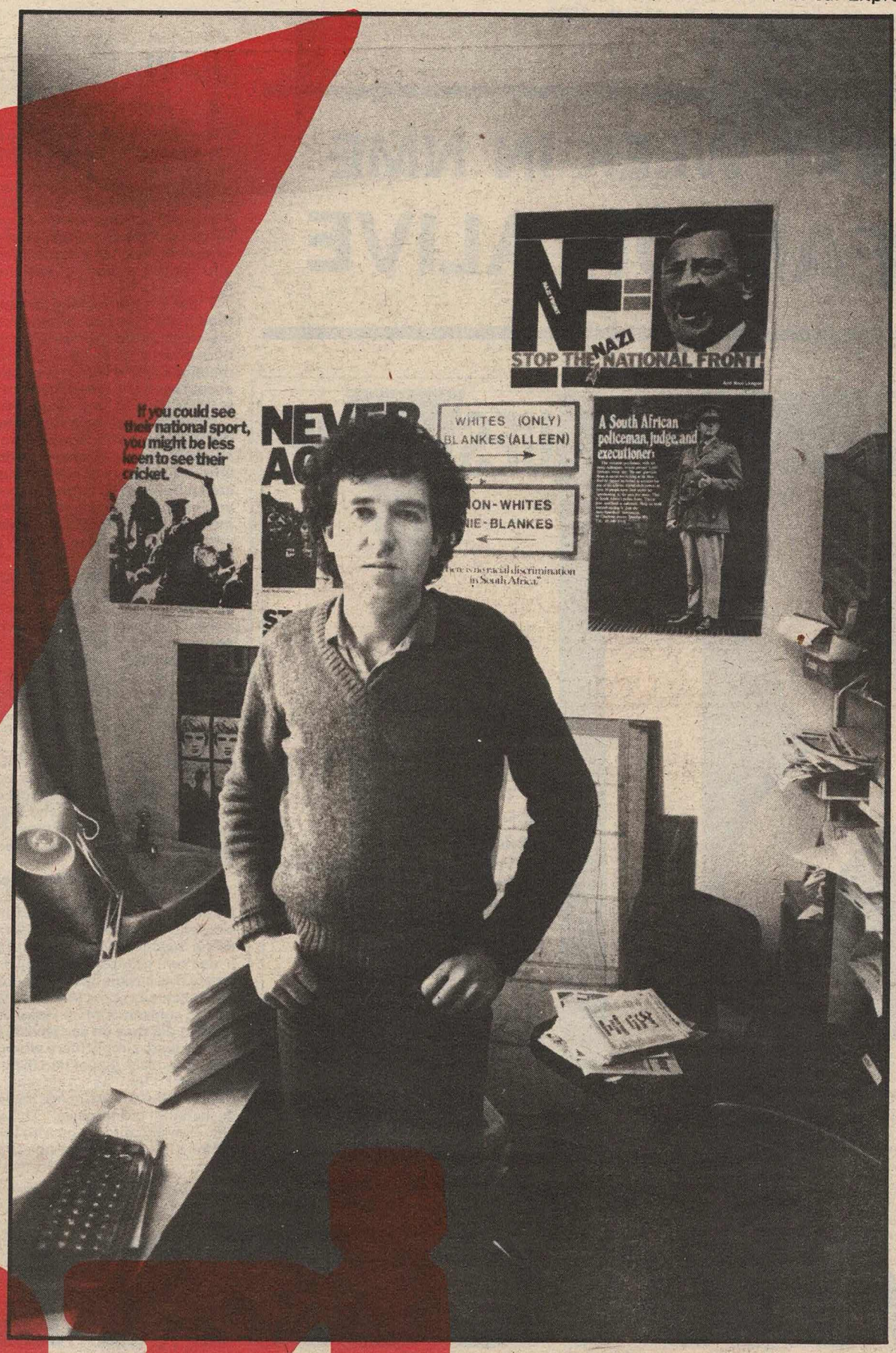
Had "conference" voted aye to such drivel it would have been the end of unfettered ANL youth, for it soon would have vanished down the revolutionary plughole. To the relief of chairperson Hardy Desai the motion was rejected (and Desai's heavy-handed manipulation of the voting procedure was rendered unnecessary).

What this rally made plain to the organisers and the vainglorious revolutionaries of limited experience and brain power is that the mass of anti-fascist youth don't requre lectures on points of socialist order; or the impecability of one variety against another. They want organised action They want it untheoretical, straight and relevant.



Pic: Kevin Cummins

Pic: Camera Press


STOP THE NAZI NATIONAL FRONT
If you could see their national sport, you might be less keen to see their cricket.
WHITES (ONLY)
BLANKES (ALLEEN)
A South African policeman, judge, and executioner

Peter Hain Pic: David Corio

IN THE WEEK in which Peter Hain was selected prospective Labour MP for Putney, a group of young fascists threw stones through his living room window — a suitable answer, if you like, to the charges, of "careerism" that have sometimes been levelled against Hain since his eccentric political activity began 12 years ago. It's not all painless glory wrestling the racists.

Peter Hain has long been practised in his opposition to the racist mentality. As a child, his family lived in South Africa where they were frequently harassed for their outspokenness against apartheid. They came to Britain in 1966 following his father's release from house arrest and a year later Hain joined the Young Liberals.

He saw them as a suitably radical medium through which to launch sorties against various pet hates like South African sports tours, industrial polluters, road hauliers and the heavy hand of the law.

In 1976, though, the law bit back, when Hain was arrested for robbing a Putney bank and had to endure a ludicrous and painful trial before being released as "wrongly identified". The experience left him wary and mistrustful. To this day he speaks opaquely of South African involvement in this and other domestic scandals, but admits to being unable to piece together the complete picture.

In 1977, disillusioned with the increasingly slothful Y. Libs, Hain joined the Labour Party and immediately ran into opposition from the left-leaning Tribunites. But he has since weathered the cynicism and with an imaginative campaign might well gain the marginal Putney seat from the Tories at the next election.

1977 was also the year the Anti-Nazi League was founded — with Hain a founder member of a broad grouping which forged an effective front to fight the National Front at the last general election.

So far as Hain is personally concerned, it is only through undiluted socialist measures that racism and its root causes can be removed. In his role as ANL press officer, we asked him which way he sees the anti-racist struggle going in the '80s.

AN INTERVIEW WITH PETER HAIN

'They've been revealed for the thugs they really are'

BEFORE THE LAST election the National Front was attempting to gain some measure of respectability; getting airtime and so forth and getting the nice portions of etiquette that come to the other parties. This time it seems the British Movement and other extreme groups aren't interested in that game. They want a barney, basically, on the streets. They want to chuck bombs and fire off mortars, judging by some reports we're seeing in even the level-headed papers.

I think that's absolutely right. The National Front was consciously seeking to be a fourth party in British politics, a credible mainstream party. It was conning people into believing it was a patriotic party when in fact it was a Nazi party.

We stripped away that pretence and exposed it. Its own internal bulletins have admitted in the past year that the Anti-Nazi League activity was the single most important reason for their collapse and total disarray.

At the time of their derisory election showing we predicted that the Nazi cadre which ran the machine would lose its peripheral support which came not from Nazis but disaffected and disillusioned racists. It was this periphery which gave them the credibility to pursue a mainstream political strategy. Now that it has ebbed away there is now the Nazi hardcore left and they are into straight violence and thuggery and race attacks. Coupled with that there's been an even more sinister development: the breakaway of members into the British Movement; the growth of BM, Column 88 and other such paramilitary groups. They are into pure and simple race attacks and street violence. Gutter level politics.

What's the mentality that runs the British Movement? Is it a manipulative middle class thing?

No. Its raw recruits are predominantly disaffected working class kids.

The aristocracy has been associated with British fascism for some time — but when we talk about British Movement we're not talking about that, are we?

No. It's different, even from the National Front which has always had the the odd wing commander. The British Movement is almost entirely working class with a leadership that's sort of lower middle.

Its chairman Michael McLaughlin is an ex-milkman whose father was a Communist. That seems to be ammunition for those who say extreme lefty-ism and righty-ism are kin.

People hold political views for all sorts of reasons. You have to go into the total leadership of the organisation to argue that and *they* don't have similar left-wing ancestry. More important than McLaughlin is the fact that they are appealing relatively successfully to working class kids. That's where the raw material is. That's where the street fighters are coming from.

Have we been at this point before — verging on extreme guerrilla violence by the right?

I don't think it's been as serious as it is now. It was serious in the '30s when there was the same unemployment situation but I think there was more deference in those days. There's less respect for authority now, which I think on the whole is a good thing, but it does mean there's a lower threshold. The point where you leave normal political behaviour and leap into forms of extreme violence is arrived at much quicker. Kids are not prepared to sit in a corner and remain silent and accept their lot. They very quickly escalate into violent activity.

What I've seen of football terrace hooliganism suggests that for a lot of these kids it's excitement. It's the cult of the gang reproducing itself in a political form. I am sure it's not much to do with having read *Mein Kampf* or the latest vitriolic pamphlet from the British Movement or the National Front.

Do you know very much about the relationship between Column 88, British Movement, League Of St George and so on? Do they divide up or are they a family of Nazis?

They aren't a single family, but they are related in the sense that there is an overlapping membership between the NF and the BM and between both and Column 88. And this is something that's happened much more in the last year or so. There was previously a great deal of internecine warfare between them that outsiders who saw them only as Nazis perhaps found difficult to comprehend.

Now there is an unofficial agreement, not necessarily at leadership level, but to which they turn a blind eye. Overlapping membership might previously have been grounds for expulsion. Not now.

What are the specific events that have sparked off the Anti-Nazi League this second time?

Our success was so great from 1977 to '79 that it allowed people to think that the problem had been solved. But none of us had any illusions in the leadership that the problem could be dealt with on anything but an emergency, short-term basis, and that it would come back in a different form.

It's come back more violently. Perhaps as a result of the combative activities of the opposition.

Not as a result, except in the sense that their option of being a credible political party was destroyed. But I don't think that therefore the opposition should not have taken place. They've been revealed for the thugs they really are. And I think the particular things that have prompted us to regalvanise people are the number of racist attacks and murders at street level, the general spreading of thuggery, the disturbing recruiting going on amongst youth on football terraces and in schools. Where previously we pushed it back in '78, there's been another wave.

An additional factor was the clear evidence of links between the British Movement, the League of St George and the Nazi movements in Italy and France which were responsible last year for the atrocities and bombings. There is no question about this. It's been documented. This lurch into open terrorism has been recently seen in the British Movement leaders' conviction for possession of an arsenal of machine guns and whatever. That is exactly the sort of thing we've got wind of.

Even more disturbing is the rise of anti-semitism. Although we always exposed the National Front for being, at heart, anti-semites, and therefore Nazi in the very technical sense, anti-semitic thuggery wasn't really in the forefront of their activity. It was black people. Now it's quite open. The British Movement is avowedly anti-Jewish. So is the National Front. There have been attacks on synagogues, daubing on Jewish cemeteries, attacks on Jewish people, anti-Jewish propaganda on a scale I wouldn't have thought had been seen since the '30s.

How much of this is orchestrated by fascist groups?

All of it.

■ *Continues over*

NEXT WEEK IN NME
DEAD OR ALIVE

NEW SINGLE: REQUEST TIME

BIM ON TOUR

FEBRUARY
21 Half Moon, Herne Hill
24 Rock Garden
26 Thurlpe Arms, SE27
28 Dingwalls

MARCH
2 Venue, (With Flesh Tones)
6 South Bank Poly
8 Hope & Anchor, Islington
10 Embassy Club, W.1.
13 Brixton Town Hall
14 Half Moon, Herne Hill
16 Cabaret Futura
21 Brolly's, Richmond
25 Ronnie Scott's, (Upstairs)*
26 Kings Head, Acton
29 Venue

* Also Upstairs at Ronnie Scott's on 1, 8, 15 April.

ARISTA

HAIN

■ *From previous page*

That includes the attacks on Asians, on "Communist" teachers and the Sieg Heil terrace violence?

Our intelligence suggests there are two levels. First there's the deliberately planned and instigated violence for which an organisation exists in all these groups; then, once you get a climate in which this sort of thing is encouraged, all sorts of freelancers start doing it.

These are kids looking for fun and drama. And though they may not have instructions from their local British Movement organisation to burn down a synagogue, they've been to meetings where such things have been encouraged and where virulent anti-Jewish feelings have been propagated.

So we're reaching a very dangerous stage. We've moved from disaffection openly voiced and in an apparently constitutional way, to where quite sophisticated weaponry is being stolen from NATO bases for a coming fight. And you've got planned anti-semitic attacks and now you're saying ANL is coming out to cope with all this. How does it do it? Does it have to fight bloodily?

No. The one thing we're not getting into is a counter-terrorist operation. I think that would be politically wrong, morally unacceptable. I think it would be totally counter-productive. I think we oppose it first of all by going back to the roots and organising local groups.

Take the problem of football. Two years ago there was a situation at White Hart Lane and we launched a Spurs Against The Nazis which tried to build up people's confidence to oppose the Sieg Heiling that was going on. And we succeeded in stamping that out. We didn't have to beat people up. They were just isolated. They had no credibility from the rest of the fans. We'll try to do that at Chelsea and West Ham where there are particular problems. There are also problems at Coventry and , of all places, Norwich.

How did the Spurs group operate?

It held meetings. It organised a football festival on Hackney Marshes for hundreds of kids who were Spurs supporters and it leafleted home matches over a period of several months. It also sent groups of activists onto the terraces where these National Front people have been. It didn't actually come to having to indulge in any kind of confrontation or violence.

What did they do as activists on the terraces?

They were simply there when, say, an opposing black player had the ball and a chant would start up. The would start opposing it and saying "shut up, we're not having Nazis desecrating our terraces". This way they were able to swing other fans with them.

There is a particular problem now amongst 14-16 year olds, 13 even. It's they who are the Nazis' main target groups and they have to be our target groups too. We're setting up school groups, leaflets, magazines, activites, meetings — and I think the whole world of music will again have to be emphasised. This was very important to us in 1978, the fact that you got punk bands and Tom Robinson and Elvis Costello and The Clash and so on prepared to come out openly and play for us, as well as many local offshoots who played at local gigs. There doesn't seem to be the immediate response this time.

There was a lot of suspicion about the role of the Socialist Workers Party. You lost support from the Jewish Board of Deputies who saw the SWP and thus the league itself as pro-Palestinian/anti-semitic and also from the Michael Parkinsons and Brian Cloughs who pulled out because of an issue of School Kids Against The Nazis (SKAN) magazine in which there was some cussing and threats of violence and a sort of moronic aggro running throughout. I think a lot of people felt in the end they were being surreptitiously recruited by a Communist revolutionary movement dedicated to smashing the state; also for a fight the SWP were spoiling for with the Nazis.

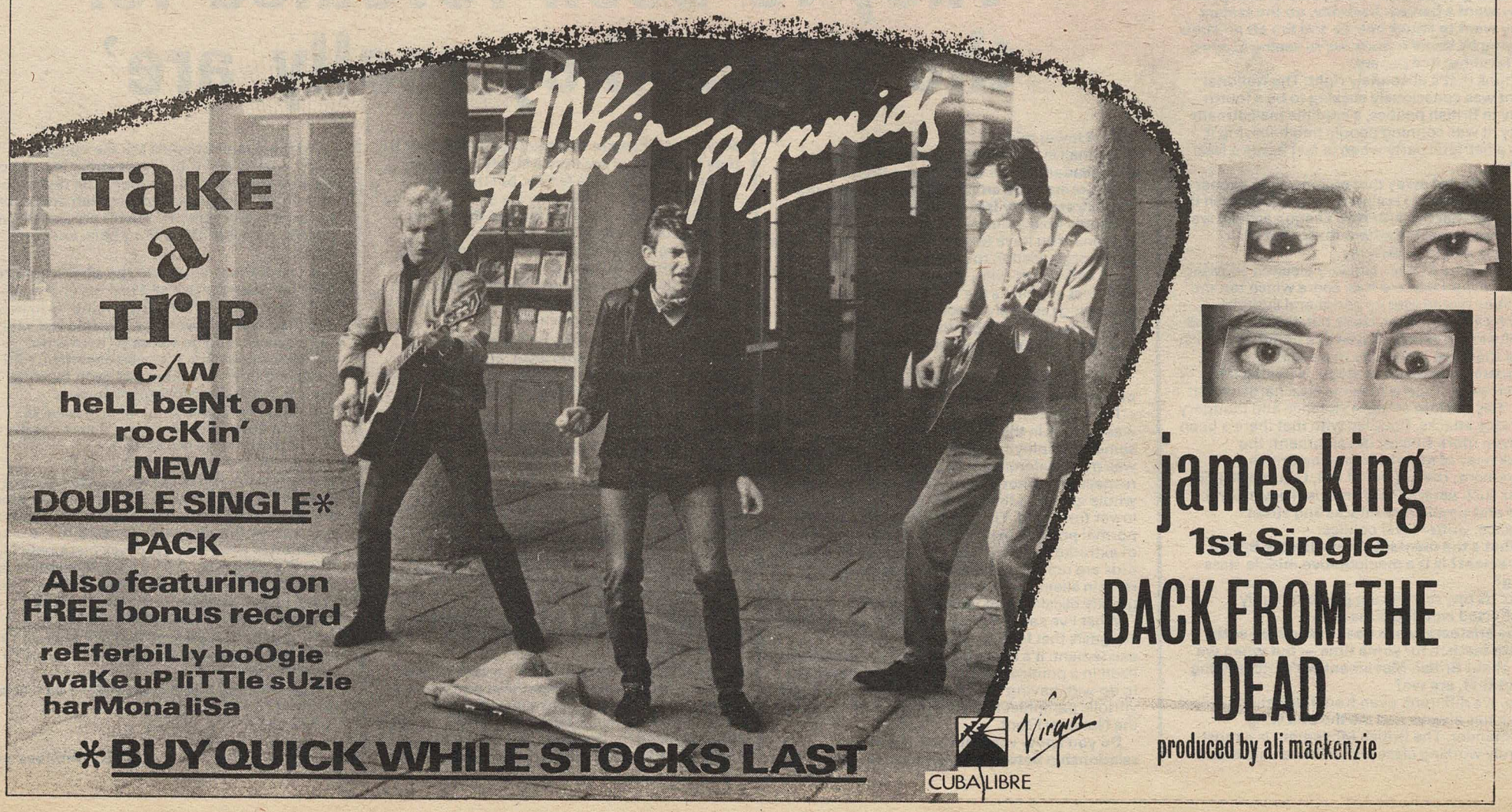
There was a concerted media campaign to suggest this. It was assisted by the Board of Deputies who, unfortunately, elevated above everything else their disagreement about Palestinian rights. They saw it as being a much more important issue than the fight against the National Front, but I think it's going to change now because there is recognition of how serious the problem of anti-semitism is.

To answer your question directly: the ANL is a broad-based movement. I wouldn't be involved in a movement that is what you call 'revolutionary communist', whatever — neither would Miriam Karlin who is on the steering committee, who is herself Jewish and someone whose immediate relatives were involved in Nazi concentration camps. She wouldn't be associated with an anti-Jewish, sinister organisation. It was always a smear which, by virtue of SWP's involvement in the League, was bound to be made.

You say 'involvement', but wasn't it Paul Holborow, national organiser for the SWP, who actually gave birth to the League?

There's no secret that the organising impetus came from Paul and was discussed within the SWP but his first steps were to approach myself and Ernie Roberts, who's now a Labour MP, and to talk about it. At no time did the Party try to manipulate ANL — and in fact had they done so they would have lost many of the chief activists on the steering committee and elsewhere like myself. I think it was good they were involved. I think it was good Labour Party members were involved and also people who were members of no party. I would say 80% of the membership

VIVA CUBA LIBRE!
NEW RELEASES



take a trip
c/w
heLL beNt on rocKin'
NEW
DOUBLE SINGLE*
PACK
Also featuring on
FREE bonus record
reEferbiLLy boOgie
waKe uP liTTle sUzie
harMona liSa

*BUY QUICK WHILE STOCKS LAST

CUBA LIBRE Virgin

james king
1st Single
BACK FROM THE DEAD
produced by ali mackenzie

and activists were not involved in any political party at all and the proportion was even higher on the carnivals.

In the '30s Hitler fed on opposition from the Communists and he thrived on the street fights which caused panic, publicity and built the macho image of the Nazi Party. Perhaps that process, left fighting right on the streets, is inevitable, however moderate and broad-based you'd want the anti-Nazi movement to be?

There are different components to the activity. There will always be a need, I think, to oppose the Nazi on the street. But that's only one per cent of what goes on. It was interesting that once the ANL started there were in fact very few street confrontations. There wasn't another Lewisham until you got to Southall where Blair Peach was killed, and that wasn't so much a brawl between the National Front and its opponents as between the League and the police.

The police were often the thugs of the piece. Are they pro-fascist and the tool of the state, which is the enemy of freedom-loving peoples?

I think there are individual police who are racists. There are those that aren't. Britain, however, is still a racist society. We have laws on our statute books, particularly immigration laws, which notwithstanding the 1976 Race Relations Act are designed to keep out black people. The whole colonial history of Britain is a racist one and therefore it's not surprising the police are placed in a position of defending the state and expressing that defence in a racist way.

But if you're not going to fight and throw bombs yourself you're going to have to rely on the police, aren't you, to arrest these people?

Yes. When a criminal offence has been committed that's the police's job. They should do it with enthusiasm.

Do you think the Willie Whitelaw investigation into Nazi groups is going to do any good?

I hope it will be a serious investigation. The fact that the Home Office has been prodded into moving on it is an indication of how serious the situation has become. Normally the authorities are light years behind what's happening.

I'm a bit disturbed they aren't giving equal credence to representations of local community organisations. They are simply going to rely on the police, who always seem to under-estimate the problem. When there's a race murder they'll deny the motive until it comes out in court. I welcome the investigation but I'm not sure they'll come up with anything because they are not prepared to listen to the people who are the victims.

You were talking some time ago about a secret organisation within the establishment involving South African spies and so forth that was challenging legitimate authority. You said a lot of muck was going to come out but nothing seems to have been clarified. What's going on as far as you're concerned?

I don't think it's easy to describe and I'm not sure I know the answer entirely. But I think that the root of it is the increasing political irresponsibility of the security services and the police. There is now emerging, and has been for some time, a very clear independent force in British politics — that's politics in its broadest, non-party form. The security services and police are not accountable to Parliament except in a formal way and, on occasion, have been taking the law into their own hands.

What kind of politics are they espousing?

I think ultimately they are serving the interests of those who control wealth and power in this country. I would describe them as right-wing and reactionary figures; like James Anderton, chief constable of Manchester who expresses openly right-wing views in a way that wouldn't have been regarded as proper only ten years ago.

Robert Mark did the same thing. He, in a way, started the process as Metropolitan Chief Commissioner.

Do they relate to this Tory Government?

I think there's evidence that the security services and the police chiefs would deliberately seek to subvert the prospect of a left-wing Labour Government under, say, Tony Benn.

What role does the army play in this?

The army is increasingly brought in under the guise of combating terrorism, alongside the police. There was the case, for instance, of the Heathrow manoeuvres when they suddenly took over the airport. The first time was in 1974, without the knowledge of either the Prime Minister or the Home Secretary. Suddenly they were there exercising and controlling everyone under the pretence that there was a suspected terrorist attack for which no evidence was ever produced.

Are such operations in reaction to Labour — which was in at the time — or in relation to unstable Labour government?

I think they are in direct reaction to a Labour Government of the Left.

So how active is this crypto-elite now we've got a Tory Government opposed to union militancy and the Labour Party basically in tatters with no prospect of power for some years?

They have simply disappeared from public view. But they're still there.

How does British fascism fit into all this? Are they tolerated? Is it a productive situation, the violence?

I would say that it's not in their interests although there may be a marginal throwaway benefit in the sense of the damage to socialist movements and anti-racist movements that comes from these Nazi groups. But the real source of power, the realpolitik, is not at the level of the British Movement, it's with the security services. It's at the level of the financiers and so on. And I think, in a way, this sort of messy gutter politics is a bit embarrassing and unnecessary for them.

Pic: Camera Press

Surely it's more than that. Isn't it destabilising everything, including their own interests? And how much more unstable is it going to get, do you think? We haven't yet seen bombs going off in pubs and people blown to bits in synagogues. Do you think that's on the way?

I don't know if that's on the way or not but I think events are making it more likely.

And you say we have to rely mainly on the police to arrest these people and take their weapons away — even though the police are tools of the racist machine?

No, I think you have to rely on building up the political opposition which actually isolates them and undercuts the appeal they've got, particularly amongst kids, so that they really are reduced to a tiny band of clandestine conspirators. Then if they are committing criminal acts they should be arrested. But I don't think you can rely on the police to solve this problem.

So, fill them with socialism rather than let them fall into the hands of fascists?

I think ultimately, yes. But that is the job of the Labour Party and the trade unions and other socialist movements. The job of the Anti Nazi League is not to turn people into socialists. It is to ensure they become anti-racist, anti-Nazi.

The ANL machinery with its local branches and national organisation is being reactivated. Have you got new tactics, or are they as before.

They're new in the sense that people are much more careful in the way they go out leafleting and so on, making sure there's a great deal of security at ANL or Rock Against Racism gigs. But fundamentally it's the same kind of activity — going out and working with people locally.

The RAR connection is obviously important.

Critical.

Are there going to be enormous carnivals again?

I don't know. Carnivals were very much the right things to do in 1978. A lot will depend on the support we get from the pop world. Unfortunately I think many in the pop world are less committed politically than they were a couple of years back. There's more reluctance to come out openly against Nazism and fascism.

Is that because they're scared their gigs will turn violent?

I don't think so. I don't claim to be an expert on this, but it may well be that the hour of punk and street music blended very well with the idea of grass roots activity and political activity.

RAR seems to be working on small local clubs and seem not too keen on supergroups and supergigs. In fact they're quite disparaging about some of the larger groups. They don't want disco, they don't want that group because they're not quite right. That one's sexist. There are also principles each group has to uphold before they're welcome. Isn't it all a bit purist?

Yes. If that's what's going on. That's the sort of luxury of purity which I don't think you can afford in the real world and I would simply like Paul McCartney and The Police and so on to actually come out and be very firm and give a lead to kids because I think that's one of the crucial ingredients of how we reversed that drift into racism on the part of punks and skins that was undoubtedly potentially there in '77. One of the reasons we reversed it was because their music began to identify with anti-racist politics and their groups were far more important to them than any politician is going to be — at least while they're young. If they speak and they stand up and be counted against racism then frankly that's worth a thousand times any statement by a Labour MP.

I understand that Rock Against Racism have got a particular project in terms of the whole way they see music and its social and political role it plays in society. A view I respect. But we have an emergency job on our hands. I don't think you can wait for the music world to straighten itself out in the way that RAR would want and I would want. I think you actually have to take all the support you can get.

So a huge McCartney or Police gig, for instance, would be quite handy?

That's the understatement of the year.

JOHN I'M ONLY DANCING - BIG GREEN CAR

NEW SINGLE

POLECATS

POLE 1

mercury

SILVER SCREEN

The Ninth Configuration

Directed by William Peter Blatty
Starring Stacey Keach and Scott Wilson *(ITC)*

WILLIAM Peter Blatty is best known as the writer of *The Exorcist*, so it should come as no surprise that *The Ninth Configuration*, which he wrote, produced and directed, is a similarly exploitative mixture of religion, psychology and violence, the first two serving merely to "justify" the latter. As with so much American cine-product these days, the gut-crunching payoff is all that matters, the one scene towards which all the rest are leading, and to which they ultimately owe their existence. And, as seems to be almost *de rigeur* in the cinema of gratuitous violence '80s style, a certain proportion of the snapping limbs and shattering teeth belong to women.

The plot concerns the attempts made by a military psychiatrist, Colonel Kane (Stacey Keach), to cure the inmates of a secret military mental hospital supposedly located in the most beautiful, Gormenghastly castle ever to appear on the screen. The castle, in fact, is the most appealing thing about *The Ninth Configuration* — a location searching for a film. Unfortunately, this isn't the one.

Kane's task is made more difficult by the possibility that some or all of the inmates are merely feigning madness to get out of active duty — a plot twist which paves the way for lots of *Cuckoo's Nest*-style "lovable loony" cameos, the most successful of which is Jason Miller's Lieutenant Reno, a former combat hero who's now attempting to put on a production of *Hamlet* performed by dogs.

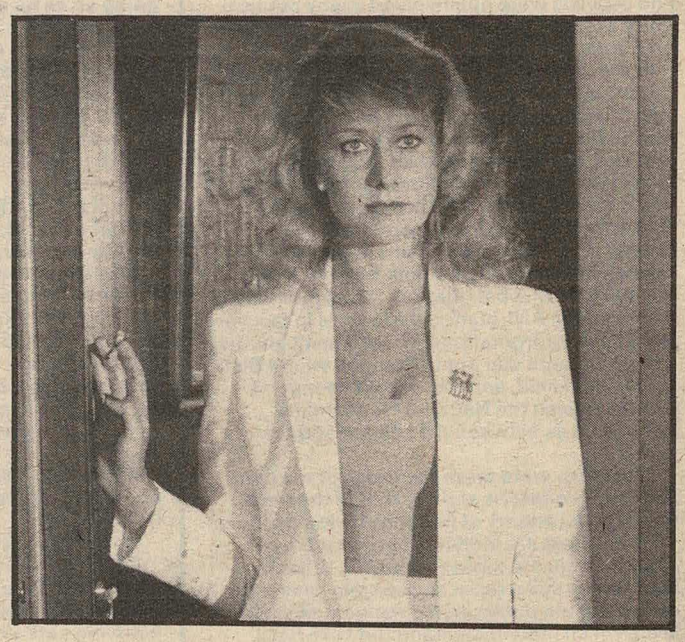
For a good half of the film, the action consists largely of goofy antics in Gothic antiques, spiced with the occasional (highly unsubtle) hint that all is not well inside Kane's head, that there's a darker side to his personality: bizarre, recurrent dreams and arguments concerning the existence of God, enquiries into that old chestnut "the nature of good and evil", etcetera. And so things trundle on to the predictably bloody finale which is made even worse by a nauseating — and thoroughly lame — religious anticlimax, presumably tacked on in the hope that all those God-fearing Catholics who were suckered into giving *The Exorcist* the thumbs up will treat *The Ninth Configuration* in like manner.

Story aside, it's not actually a badly-made film, as exploitation movies go. The acting is adequate if unexceptional: Stacey Keach is suitably gaunt, square-jawed and expressionless — just like Stacey Keach, in fact. Jason Miller's Reno is likeably camp and oafish, but both are upstaged by Ed Flanders' performance as the world-weary, aside quipping Colonel Fell.

What's annoying about *The Ninth Configuration* is that it's intellectually insulting on the most basic of levels: it expects its audience to respond to it as an example of Cinema-Of-Ideas, but doesn't even attempt to masquerade convincingly as such; it's just semi-mystical claptrap, a crude mixture of the crass and the dubious, whose only redemption lies in explicitly-presented violence.

A modern movie, in fact.

Andy Gill



FAIRLY GOOD FRIDAY

The Long Good Friday

Directed by John Mackenzie
Starring Bob Hoskins, Helen Mirren, Dave King and Bryan Marshall
(Hand Made Films)

STORIES about cops and robbers are something in which we British excel. TV series like *Z Cars, Softly, Softly, Big Breadwinner Hog, Out*, and *The Sweeney* were characterised by tough, realistic dialogue, sharply-observed performances and original plot treatment. It's odd then, that few British films have matched their TV counterparts, and not since Joseph Losey's *The Criminal* has there been a British gangster film that has resounded with real class and integrity.

Now, *The Long Good Friday* aspires to recapture the crown of film gangsterdom (won jointly by the Americans and the Italians) with a string of impressive credentials: directed by John Mackenzie (whose TV work includes the recently seen *A Sense Of Freedom*), and scripted by ubiquitous young playwright Barrie Keeffe, *The Long Good Friday* features a cast of British stalwarts headed by Bob Hoskins and Helen Mirren, and an intelligent use of London locations. It is therefore disappointing that, while the film strives for greatness, it ultimately fails to convince.

The scene is set very quickly, with London racketeer Harold Shand about to conclude a deal with the New York Mafia to finance an ambitious plan to turn disused dockland into a gambler's paradise of casinos and clubs. While entertaining Americans on his expensive yacht, the security of Harold's empire is abruptly shattered by a string of violent incidents. His best friend is stabbed to death attempting to pick up a young man at a swimming baths; his chauffeur is blown up in his Rolls Royce; a bomb is found and diffused in his casino and his favourite pub is reduced to rubble by another bomb moments before he is due to wine and dine his partners-to-be. Outraged more than afraid, ("Diabolical liberty," he splutters, "S'outrageous!"), Shand vows to catch those responsible by midnight of Good Friday and sets out to wring the truth from the list of suspects he has drawn up.

The revelations and conclusions are the movie's weakness, unbalancing a script which has been up till then exciting stuff. Director Mackenzie is partly culpable. The reality and acute observation of much of his TV work are eschewed for a glossier, more saleable veneer, and the shallow complacency that marred *Sense Of Freedom* prevails. The fundamental problem, though, lies in Keeffe's script. Not content with producing a story of London gangsters *per se*, Keeffe cannot resist turning it into a more 'significant' commentary on the changing nature of criminal and political violence.

NOW SHOWING
COLUMBIA
SHAFTESBURY AVENUE · 734 5414
ODEON CHELSEA 352 5858
ODEON KENSINGTON 602 6644 5
ODEON SWISS COTTAGE 722 5905
ODEON WESTBOURNE GROVE 229 3369

"POWERFULLY ENTERTAINING" SUNDAY TIMES
"Tough, violent and very exciting" DAILY STAR
"Go and see 'Gloria'!" NEW STANDARD

Gloria

ACADEMY AWARD NOMINATION GENA ROWLANDS BEST ACTRESS

COLUMBIA PICTURES PRESENTS
A JOHN CASSAVETES FILM
GENA ROWLANDS in GLORIA AA
BUCK HENRY · JULIE CARMEN
and introducing JOHN ADAMES
Music by BILL CONTI
Produced by SAM SHAW
Written and Directed by JOHN CASSAVETES

FROM SUN MARCH 8
BARKING Odeon
BARNET Odeon
BECKENHAM ABC
BEXLEY HEATH ABC
BROMLEY Odeon
CHELMSFORD Odeon
CROYDON Odeon
EALING Odeon
EAST HAM Odeon
ELEPHANT & CASTLE Odeon
ENFIELD ABC
GUILDFORD Odeon
HACKNEY Mayfair
HAMMERSMITH ABC
HENDON Classic
HOLLOWAY Odeon
HOUNSLOW Odeon
ILFORD Odeon
KILBURN State
KINGSTON Granada
LEWISHAM Studio
LUTON Odeon
MILE END ABC
PECKHAM Odeon
PURLEY Astoria
PUTNEY ABC
RAYNERS LANE Odeon
ROMFORD Odeon
ST ALBANS Odeon
SEVENOAKS Focus
SHEPHERDS BUSH Odeon
SIDCUP ABC
SLOUGH Granada
STREATHAM Odeon
SUTTON Studio
TOTTENHAM Studio
TWICKENHAM Odeon
UXBRIDGE Odeon
WALTHAM CROSS Embassy
WATFORD Odeon
WELLING Granada
WIMBLEDON Odeon
WOODFORD ABC
WOOD GREEN Odeon
WOOLWICH Odeon
FROM THURS MARCH 12
SOUTHEND Odeon
FROM SUN MARCH 15
ALDERSHOT Odeon
BRENTWOOD Focus
HARROW Granada
MAIDSTONE Granada
ROCHESTER Odeon
SITTINGBOURNE Classic
FROM SUN MARCH 22
READING Odeon
Cinema details correct at time of going to press.

©1980 Columbia Pictures Industries, Inc. Columbia Pictures

"one zany situation after another" – DAILY MAIL
Chevy Chase Goldie Hawn Charles Grodin

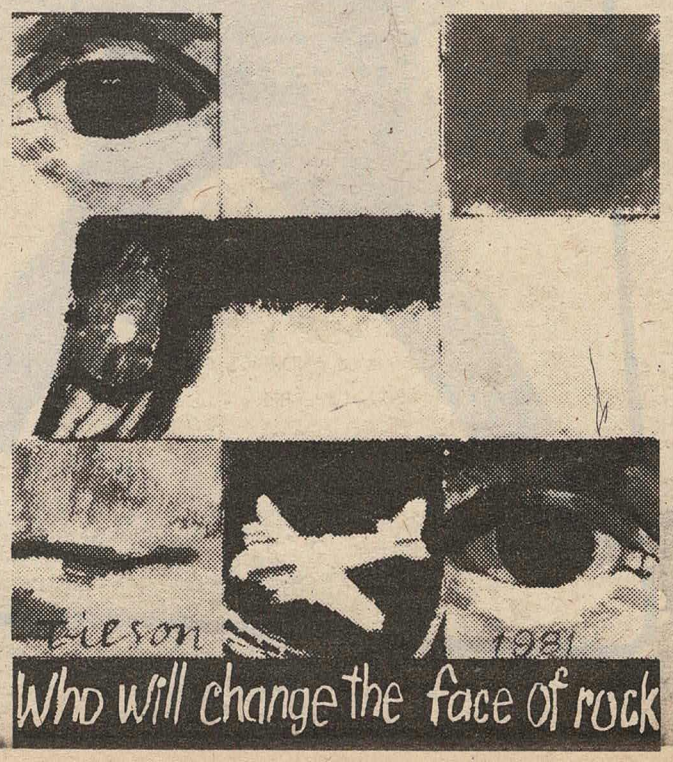
Neil Simon's
SEEMS LIKE OLD TIMES A
COLUMBIA PICTURES Presents A RAY STARK Production
CHEVY CHASE GOLDIE HAWN CHARLES GRODIN
IN NEIL SIMON'S "SEEMS LIKE OLD TIMES"
A JAY SANDRICH FILM ROBERT GUILLAUME
Music by MARVIN HAMLISCH
Director of Photography DAVID M. WALSH
Production Designed by GENE CALLAHAN
Executive Producer ROGER M. ROTHSTEIN
Written by NEIL SIMON Produced by RAY STARK
Directed by JAY SANDRICH
PANAVISION RASTAR
©1980 Columbia Pictures Industries, Inc.

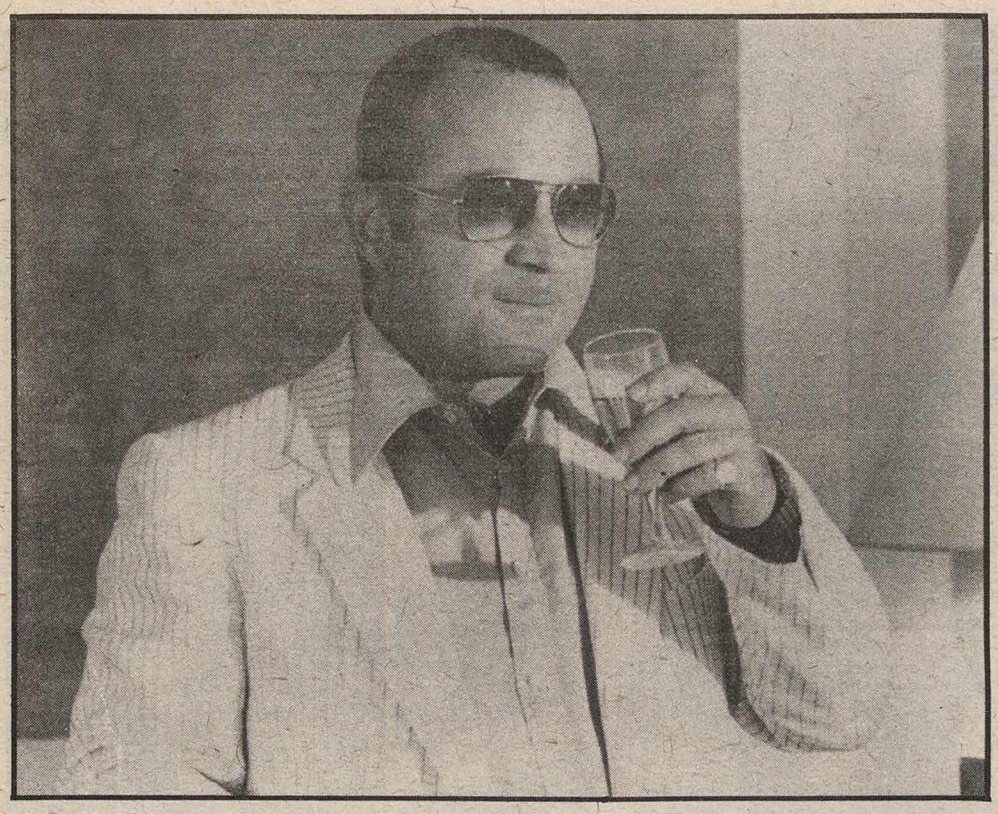
AT SELECTED LOCAL CINEMAS FROM SUNDAY MARCH 8th

MORE

GET YOUR **FREE** 'MORE' PATCH
WITH OUR FIRST 12" SINGLE
AT YOUR LOCAL RECORD STORE

"WE ARE THE BAND" K11561T





Pix: Far left, Stacey Keach in The Ninth Configuration. Middle and near left, Helen Mirren and Bob Hoskins in The Long Good Friday. Above, Alec Guinness and Ricky Schroder in Little Lord Fauntleroy.

Harold Shand is an old-fashioned capitalist, full of naturalistic pride and obstinate chauvinism, who firmly believes in the future of London and its resurrection as an international centre. The proposed deal will ostensibly turn him into a legitimate businessman. So far, so good, but Keeffe's language veers from crackling Cockney wit to pedantic aphorisms — discordant notes in an otherwise perfect symphony — and his imagery is even more obtrusive. Religious undertones rapidly evolve into full-blooded apocalyptic statements — with the resurrection motif uppermost. Shand's Rolls is destroyed outside a church; a night watchman is found crucified; Shand showers away the blood of a victim while his blood-stained clothing is burnt to ashes.

Renewal, resurrection, atonement — all are laid on with a trowel setting the structure of the movie rocking on its foundations. Keeffe is unwilling to allow his audience to draw its own conclusions. The introduction of Irish terrorism is an unhappy move and his smiling Irish killers shift the focus from monochromatic naturalism to Hollywood melodrama. Because the motivation behind their vendetta is almost arbitrary, the argument concerning the politics of acquisition against the politics of belief is never totally convincing.

Despite this, there is much to enjoy and admire in the movie, especially in the performances and the vein of humour running through it like a dark river. Bob Hoskins is almost too right as Harold Shand, being everybody's idea of an ambitious Cockney thug. A nouveau riche neanderthal, he sinks his teeth into the role like raw meat and gets all the best lines. Genuinely grieved at the stabbing of his friend, he reacts to the information that the corpse is to be discreetly removed in an ice-cream van thus: "Oh, there's a lot of dignity in that. Going out on a rasberry ripple!". Dispatching his heavy brigade armed to the teeth with sawn-off shotguns and pistols to round up the suspects, he advises: "And lads, *try* to be discreet."

All the performances are consistently good. Helen Mirren as the classy mistress plays it cool and controlled — letting her defences down just once in Shand's presence — she is otherwise well possessed and shrewd, a perfect counter to Hoskin's amiable brutality. And Dave King's weak-kneed detective marks another cameo triumph for the ex-comedian — you can almost see him wetting his pants.

Violent acts are not lingered over but come over sharp, hard and vicious — much of atmsophere being achieved by suggestion — eg the abbatoir scene.

With all this going for it, you'd think it would be easy to say, without qualification, that this is the one we've been waiting for. It ain't. Hamstrung by its own pretentions, it's a potentially great thriller trapped in the shadow of a gunman.

Neil Norman.

Little Lord Fauntleroy

Directed by Jack Gold
Starring Ricky Schroder and Alec Guinness *(CIC)*

I SEE what's happened; Alec Guinness has retired and forgotten to tell anyone. Not for him the one knight stands and Germano/Jewish accents favoured by his compatriots Olivier and Gielgud; this is a much better way to make money without actually working. Noble Obi Ben Kenobi, salty survivor of the Titanic mishap and now the loveable, crusty Earl of Dorincourt from Frances Hodgson Burnett's stultifyingly sentimental novel of circumstantial volte face — Smiley come home!

Filmed twice before with Mary Pickford and Freddie Bartholomew respectively, this version has neither the androgyny of the one nor the ingenuousness of the other. The story's about as gutsy as a toasted marshmallow with the crusts cut off and Jack Gold's direction, strictly Edwardian English Tourist Board, emphasises the film's unsuitability for diabetics. Even the dirt on Dorincourt's wretched tenants looks clean. Rentacutie Schroder often appears with a huge Great Dane to 'heighten his appeal', but the kid's awareness of his own allure invalidates his attempts at genuine innocence. Never mind the Kleenex, where's the sick bag?

The only worthwhile thing in the movie is Connie Booth, whose performance as the kid's mother, a proud, impoverished widow, is spikily authentic, but she's struggling against overwhelming odds including Colin Blakely (actor, rtd). His American grocer/philosopher (name of Hobbs, geddit?) is as convincing as Dick Van Dyke's Cockney sweep in *Mary Poppins*.

Word is out that Guinness already hates the thing, and with good reason; it's very small beer indeed (hah!).

Neil Norman

BOX OFFICE

London

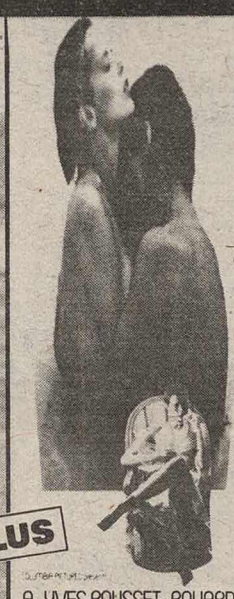
1. **Raging Bull** (Directed by Martin Scorsese)
2. **The Jazz Singer** (Richard Fleischer)
3. **Battle Beyond The Stars** (Roger Corman)
4. **9 to 5** (Colin Higgins)
5. **Caligula** (Tinto Brass)

Regions

1. **Caligula** (Tinto Brass)
2. **Prostitute** (Tony Garnett)
3. **The Jazz Singer** (Richard Fleischer)
4. **The Big Red One** (Sam Fuller)
5. **The Exterminator** (James Glickenhaus)

(Screen International)

SIZZLING AND SENSUOUS... BO DEREK AND SYLVIA KRISTEL!



PLUS

An YVES ROUSSET-ROUARD PRODUCTION
SYLVIA KRISTEL
UMBERTO ORSINI in
A FRANCOIS LETERRIER Film

Goodbye Emmanuelle X

ALEXANDRA STEWART
OLGA GEORGES-PICOT
JEAN-PIERRE BOUVIER · SYLVIE FENNEC
RADIAH FRYE · CAROLINE LAURENCE
JACK ALLEN · ERIK COLIN
JACQUES DONIOL-VALCROZE
CHARLOTTE ALEXANDRA
Screenplay and dialogue
MONIQUE LANGE and FRANCOIS LETERRIER
Music SERGE GAINSBOURG
Produced by YVES ROUSSET-ROUARD · Directed by FRANCOIS LETERRIER
Panavision
RELEASED BY COLUMBIA EMI WARNER DISTRIBUTORS
1980 COLUMBIA PICTURES INC

BLAKE EDWARDS'
"10" X
DUDLEY MOORE / JULIE ANDREWS / BO DEREK
in BLAKE EDWARDS' "10" / ROBERT WEBBER / WRITTEN AND DIRECTED BY BLAKE EDWARDS
PRODUCED BY BLAKE EDWARDS AND TONY ADAMS / ORIGINAL MUSIC BY HENRY MANCINI
PANAVISION / PRINTS BY TECHNICOLOR
ORION

NOW SHOWING
SCENE LEICESTER SQUARE (Wardour Street) 439 4470
ABC EDGWARE ROAD 723 5901
FROM MARCH 8 CORONET NOTTING HILL GATE 727 6705
AND ALL OVER LONDON FROM SUNDAY MARCH 8

Get a clean head start at Boots.

Remember,
your cassette deck is only as good as the cassette you play in it.

Maxell cassettes are renowned for their excellence of manufacture and performance.

Preferred by hi-fi specialists, they incorporate a leader which actually cleans the recorder heads as it goes through.

Naturally such superior tapes usually cost a little more.

But now you can get a clean head start in the race for great sound quality by buying Maxell tapes at these special offer prices.
Only at Boots.

		Normal Price	Offer Price
UDXL I (normal bias)	C60	£1.55	**£1.25**
	C90	£1.95	**£1.65**
UDXL II (high bias)	C60	£1.75	**£1.45**
	C90	£2.25	**£1.85**

From most Boots Audio Departments subject to stock availability. At these offer prices until 28th March 1981.

Boots
for the Special Touch

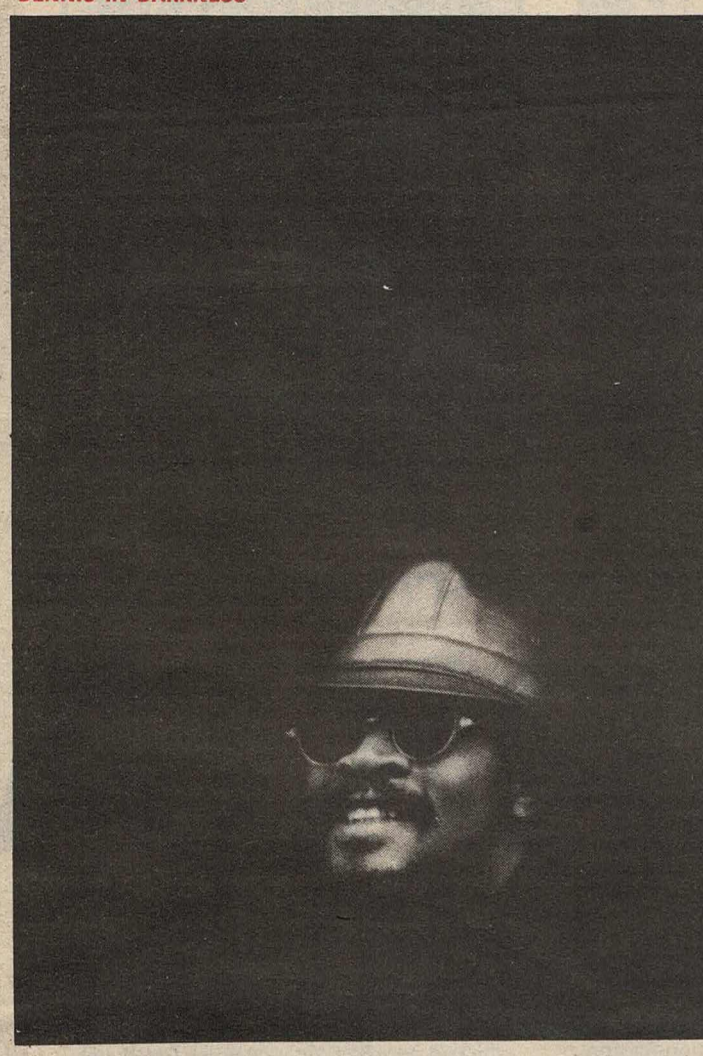
VISAGE

the new single
7" Mind of a Toy c/w *We Move

Special 12" Dance Mix Mind of a Toy
c/w *We Move · *Frequency 7
*(previously unreleased).

polydor

DENNIS IN DARKNESS



WITH THESE HANDS

Discover faith healing the Basement 5 way. They will show you the true path to enlightenment, they claim. "The way to conquer all things is to be aware of them," the 5 advise the nation's downtrodden youth. This way to knowledge through debasement . . . your guide is PAUL TICKELL. Visions by ANTON CORBIJN

BASEMENT 5 should be four people but they're basically three — JR (guitar), Leo (bass) and Dennis Morris (vocals) — because the band are always having drummer trouble.

"All the best have that problem," remarks Leo. "The Beatles did before Ringo."

The last B5 drummer Richard Dudanski has gone on record in *NME* as saying that he left the band because he didn't want to play "heavy metal punk". Dennis Morris claims that he wasn't a fulltime member of the band, anyway: he was only hired for the Xmas Ian Dury tour and his credit on the '1965-1980' album was merely B5's way of saying thanks. He never even drummed on any of the tracks: JR did instead, and previous drummer Bigger.

Dudanski, of course, was with PiL for a while, not only another band with constant drummer hitches but one to which B5 have often been likened. Sure, Dennis is a friend of Lydon and at times sings a deeper version of that famous whine, but otherwise the bands — especially given B5's insistence on the importance of live "events" — are travelling in almost opposite directions. After all PiL have had to make an effort to annex black and reggae forms, whereas B5 were born with them coming into their ears.

"We don't feed off reggae, we *are* it," says Dennis.

Purist roots merchants and even less pure brethren of the reggae and disco — and God knows what — crossover are probably already splitting their sides at this statement, but Dennis is adamant that reggae is what B5 do — filtered through three West Indians' 15-year exposure to British culture.

B5 have been together for over a year now, and from their inception great claims were made on their behalf; here were black Britons about to deliver their own fire brand of punk, on the way was the missing soundtrack for that punky-reggae party which had been much heralded but never quite happened.

Since the delivery of the goods, though — the '1965' album, released in January — the champions of the band haven't been quite so vociferous. This may not be so much due to any lack on the band's part, as a misunderstanding of what they were about in the first place and a more fundamental misunderstanding of the metropolitan rock directions Basement 5's reggae roots have taken.

Leo wants his turn. He's sick of reggae snobs and those who'd like to keep it perenially ghetto-ised. Music journalists, says Leo, collude in the maintenance of reggae mystique — they really gave the game away in their response last year to the release of B5's 'In Dub' four-cut 45.

"They don't know what dub is, they think it's boof baff with Space Invader voices and sound effects. But it's just the instrumental version of a song. The fucking Bee Gees would be dub if they did one of their own songs without vocals."

'Paranoia Claustrophobia' — one of the 'In Dub' cuts — is a version of 'No Ball Games' from the Martin Hannett-produced B5 album. And there's yet another more powerful rendering of the same song on the flip side of the 12-inch — 'Last White Xmas'. It's quintessential B5, great sideways moving wedges of bass and drums with guitar cutting through.

Dennis: "The guitar has to be an axe. Hendrix was the greatest because he cut through the most."

JR doesn't favour (reggae) picking, but riffing and short solos. Although it's a style which derives from black blues forms, it's become the primary idiom of white hard rock bands. B5, Mr Dudanski, don't play HM punk but HM reggae. Forget PiL and all those post-punk funk-reggae moderne fusions: B5 only superficially resemble this anti-rockist package. What they're really about is tailoring reggae for the rock circuit — something reflected in the way their audience has changed from new muso Rough Trade worthies to a more variegated r'n'r crowd.

Hence the disappointment of the trend spotters and bass culture vultures at '1965-80': they wanted Uncle Tom PiL and got . . . a black British rock band.

THE NEW TAPES which Dennis and Leo play me at Island's West London offices confirm the rock bias. JR's guitar is even more conventionally dominant, miles away from scratchy boho minimalism a la Levene.

The drumming is straighter, too. Yes, B5 are already trying out a new drummer, the mysterious M — M after one of Dennis's favourites, Robin Scott of M. Leo goes more for The Police.

Dennis believes, with sweeping logic, that it was Island boss Chris Blackwell who made The Police possible.

"To me he's such a positive thinker. If he hadn't stuck with Marley from the beginning, reggae wouldn't be where it is today. And that's what gave The Police what they have. Where else do you think their ideas came from?"

Perhaps this is Dennis's way of being grateful. Blackwell signed B5 against some opposition from within Island, even though Dennis was already employed there as staff photographer; or perhaps Dennis sees B5 as playing the heavies to The Police's poppy light metal reggae . . .

As yet there's no indication that Police-size success lies around the corner for the band, though it may be significant that '1965' has sold as many copies on import in the US as it has over here — just how The Police started off as unknowns.

If success comes, Dennis is ready, because he's used to it — photographing it, for the music press as well as Island. One reason he gave up his career as a photographer to join the band, was that he was tired of snapping clothes — rather than people — and stars who didn't so much consciously project an image as get stuck with one.

Dennis is well aware of the dangerous way in which the projection can supplant the person, a phenomenon which takes its toll on rebels thirsting for authenticity in both life and music as well as on glamorous superstars. However, he thinks that B5 have strategically forestalled the problem by dressing up on stage (in, so far, a bizarre mixture of industrial chic, longjohns, cowboy and top hats, and admiral's jackets) but dressing down off it, as for the interview at Island where Dennis is quietly attired in cardigan, tweed trousers and Tootal socks all ready for the daily round— of golf, like Bing Crosby?

"Bing today, Bong tomorrow. We don't want to become clothes horses or sell anything for C&A. So many bands today are perfect media fodder, wearing their thing day in and day out, sweating their bollocks off in leather or make-up or whatever.

"Punk died because there was some guy down the Kings Road waiting to make a mint out of green faces and black contact lenses. And 2-Tone's gone down the drain; the music is still as good but it's not selling as much because there's a new set of people — Robin Hood and his Merry Men with no bows and arrows, and pirates without ships. St Laurent will knock out a £60 jacket and unemployed kids will save up to buy it. But pirates today, pilots tomorrow — and they'll have to save up again to look like the new bloke on the pedestal, and then it changes again . . .

"It should be about the mind, not clothes: attitude not dress. Lennon said it all: 'Mind Games'. That's how you beat the system: mind games. Play the game well, otherwise it's not cricket."

A minute of laughter.

NOW THE POSTER for the B5 album with its invitation to *Stay Cool, Hang Loose, Admit Nothing,* begins to make more sense. It's as much a zen koan as a street aphorism. Everything is consciousness; it's all in the mind, you see.

Dennis expands by describing the best way to handle the police if they stop and search you: don't be abrasive or militant, especially if you're a black easy target; instead, *Stay Cool, Hang . . .* etc etc.

This approach, mind you, seems to place a lot of faith in the constabulary as a passive audience and in those they stop as great actors. But B5 have a soft spot for those supreme game players, actors. For Dennis everything is an act — from rock to politics and back again.

"What an actor you have to be to go on TV and say everything is OK when it's really crumbling. Brilliant actors, those politicians — they should be musicians."

All an act, controlled by those in the know.

"Prepare yourself for all things. People who succeed are totally prepared. The way to conquer all things is to be aware of them."

Tell that, oh zen boy scout, to 3,000,000 unemployed chasing 200 jobs.

B5 aim to be a classic rock band and they have the philosophy to go with it. It used to be called hippy, but really it's hardier than that, a form of petit-bourgeois individualism. This is why, along with consciousness, Dennis stresses the individual will which, at a wishful stroke, can suddenly crash through the barriers of race and class. Tell me another . . .

Not surprisingly, B5 don't go a ton on organisation (because they crush the individual, don't think positive, etc). Hence their anti-union song 'Union Games'.

However, other songs on the album get the better of some of the band's individualistic, potentially reactionary pronouncements. 'Immigration' *("You spoilt many lives")* is an attack on racist immigration policies; and 'Too Soon' questions the usefulness of rocket technology while millions still starve — *"Poverty like a swarm of flies."*

B5 lyrics have no flow. They're sharp and clipped, each line self-contained. For a band so strong on individualism, the words are oddly — thankfully! — impersonal, all the better for listeners to construct their own meaning.

Dennis: "You're meant to get clues, suss out the way it looks to you, read between the lines."

So far I dig a lot of the clues. Some of their musical contexts may be repetitive, but B5 have what many more varied bands would give anything for — a SOUND, distinctive, noisy, energetic. It may be purveying many of the orthodox rock values, but it comes at you from an angle. It has a little bit of vision to it, a fresh way of looking. Like Dennis today (1981) looking back at himself (1965) getting off the plane at Heathrow — his first time in England — and breathing what he first thought was fire until he realised it was a London fog.

'1965-1980' and B5: backwards looking but forward, too.

M, LEO, JR AND DENNIS

Ty Gavin (far right, front) of The Next tips his tifter

Rock artist Micael Priest's programme for The Last Dance at the Dillo

The Demise of the Armadillo and POSTMARK:A

The KKK took their baby away?

The Dicks' vocalist in Nancy

Gonzales and Morales of Rauls'

Early era Skunks; Austin vets

IF YOU PAID to survive *The Texas Chainsaw Massacre* and saw it as anything other than a blackly anarchic polemic in favour of vegetarianism, then you were duped.

How do I know? Because . . . very near the beginning of this 1974 made-in-Austin-Texas epic appears the sure sign of its roots and intentions: an armadillo lying dead on the highway.

The armadillo — a weird but inoffensive little creature which is south western America's major traffic fatality statistic — has long been the acknowledged symbol of an equally weird Texas underground headquartered in Austin, state capital and home of the enormous University of Texas.

And from the genesis of psychedelia in the '60s (The 13th Floor Elevators, Red Crayola, Conqueroo, Shiva's Headband) to the improbable rise of redneck rock in the early '70s (Jerry Jeff Walker, Gary Nunn, Guy Clark, Willie Nelson), Austin has remained a city which makes musical history.

Currently, it's the centre of a healthy postpunk boom which has been flowering since '78.

Yet on New Year's Eve, Austin closed the books on a major part of its own musical past, when the Armadillo World Headquarters (longest-running of those great ballrooms of the '60s such as the Aragon, Avalon, Grande and Fillmores) hosted its final show.

The Dillo had opened in 1970 — it was a former National Guard Armoury constructed out of cinderblocks. Its spiritual roots came from the Vulcan Gas Company, a late '60s psychedelic nightclub in downtown Austin. The 13th Floor Elevators, Sir Douglas Quintet, Conqueroo, and Shiva's Headband all patronised the Vulcan — with black Texas bluesmen like Mance Lipscomb, Lightnin' Hopkins, and Joe Williams providing alternative bookings.

Located across the street from the hardware shop where University sniper Charles Whitman purchased his ammo, the Vulcan sponsored its own live-in artist in true '60s style: a Texan named Jim Franklin. In '68, Franklin drew an armadillo smoking a joint on a poster advertising a love-in; before long he had become the leading exponent of the little creature as a countercultural icon.

It was through the Vulcan's nominal house band, Shiva's, that Armadillo World Headquarters came about — when the Dillo opened for business in 1970, its rent of a nickel a square foot (unchanged until 1980) was paid out of a $20,000 Capitol Records advance landed by the group. And its founding team included their manager.

The Armadillo booker (ex-manager of the Vulcan) countered mounting promotional expenses throughout the early '70s by showcasing Texas bands and Austin locals such as The Hubb City Movers, Ramon-Ramon and the Four Daddy-Os, Greezy Wheels, Frieda and the Firedogs, and Balcones Fault. But it took the Armadillo's Beer Garden (opened in '72) to guarantee the hall's longevity.

"Armadillo," says Ed Ward, present rock critic on the *Austin American-Statesman*, "had a unique economic situation because by making its money from the beer garden, it could afford to actually lose money on shows. They were alright as long as they filled the house two or three times a month."

The summer of '72 when the Beer Garden went in was the summer Willie Nelson returned to his native soil and ended up spearheading the 'progressive country' (or, as it became known nationally, 'redneck rock') boom. The stars who reached the public via this idiosyncratic hippie permutation weren't all homegrown, but one after another, all played the spiritual centre of the Cosmic Cowboy/Cocaine Cowboy community: the World Headquarters.

TEXAS, THE home of spirits as diverse as Ornette Coleman, Kenny Daniel And His Kasuals, Question Mark, Sam the Sham and the Legendary Stardust Cowboy, has always been renowned for taking off on musical tangents. And Austin is its Bohemian centre, its Berkeley-of-the-South.

Therefore the Armadillo hosted more than just the new roster of progressive country stars. The likes of Jerry Lee Lewis, Sonny Terry and Brownie McGhee, Frank Zappa, Mose Allison, Bette Midler, Gram Parsons, Jimmy Cliff and Bob Marley were among many who passed through its unpretentious portals.

Asleep at the Wheel, a Western swing band from Berkeley, liked it so much they never went home.

Captain Beefheart and Frank Zappa taped 'Bongo Fury' on the Armadillo stage; Commander Cody And The Lost Planet Airmen recorded a live LP at the Dillo (complete with Jim Franklin sleeve) and when the *New York Times* mag reviewed it, they cited Austin as "the hip Palm Springs".

By 1980, the Dillo's loose hippie-style management was out of debt for the first time and the hall had become Austin's forum for important visiting New Wave and black acts.

"The racial situation here couldn't be worse now that the Armadillo's going," says Ed Ward. "I doubt any other promoter will bring black music here now; there's not enough exposure in clubs to create the necessary demand for it."

Recently the Dillo had hosted Sonny Rawlins, Count Basie, The Art Ensemble of Chicago, and Leroy Jenkins — as well as The Ramones, Iggy Pop, Talking Heads, Devo and The Pretenders.

Armadillo's poster art connections (a phenomenon shared with other great ballrooms of the Psychedelic Age such as the Detroit Grande and the Frisco Fillmore) have carried right into the Austin New Wave. Instead of Stanley Mouse and Rick Griffin, the Armadillo's art boasted the signatures of Jim Franklin, Ken Featherston, Micael Priest, and whizzkid De White *(nom de* brush Guy Juke).

Like Franklin, Micael Priest is a Texan, who in '75 took over Franklin's dual post as Art Director and Master of Ceremonies at Armadillo. De White schooled in Fine Art at Lubbock's Texas Tech where he met Joe Ely, Butch Hancock and Jimmy Gilmore — and found that designing their handbills led him out of degree studies and down to Austin.

Juke, who has played professionally himself, is the most new wave-affiliated of the Austin artists whose Armadillo connection (posters, murals, and sleeve art) led them to found a collective called Sheauxnough Studios. His is the angular portrait of Joe Ely familiar from Lubbock to London, as well as the latest logo for Raul's, Austin's original punk club.

The World Headquarters took a back seat when it came to actually sponsoring Austin's individual nouveau punks. It remained their booking policy that local bands should open for national guests but — despite innumerable contenders — they tended to lean heavily on three groups: the Skunks, Standing Waves, and Explosives (three refugees from a Jerry Jeff Walker backup band ostracised by much of Austin's New Wave community.

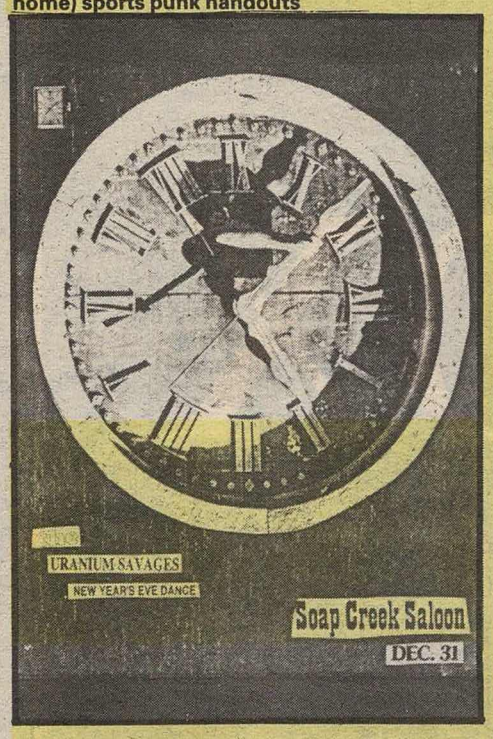
BUT FOR stilettoes as well as Stetsons, The Last Dance at the Dillo was *the* place to be on New Year's Eve — despite an all-star punk lineup at Raul's ('final' gig of the superb Standing Waves), The Fabulous Thunderbirds at Antone's, and Joe Ely supported by Ralph the Diving Pig (not a punk but a genuine swine who swan-dived into a vat of champagne) at trendy Club Foot.

The Austin City Council's decision that the World HQ could no longer bar the way of a $36 million hotel site had brought an orgy of Farewell Concerts by big league favourites, and a bouquet of national regrets. Willie Nelson compared the hall to Nashville's famed Ryman Auditorium and Mose Allison said it had always been his "best and most consistent place to play".

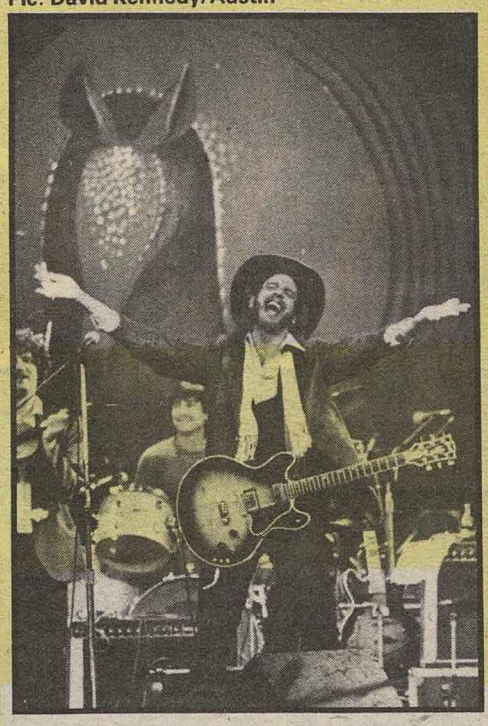
When co-headliners Asleep at the Wheel took the stage on the hall's last night, the venue had never looked better — warmly lit for TV news and video crews and sporting cheap magic via long strings of faery lights draped in the darkness. Over each long bar hung the numerous logos of neon beer signs: Bud, Michelob, Miller, Lite, Heineken, Coors and Cerveza Perla Por Favor; beacons glimmering chartreuse, aqua and flamingo pink. The murals and banners which covered every wall were just visible above the 1,700-strong gyrating crowds (whose $25 tickets will enable the Armadillo to live on through publishing and production projects).

Austin awoke the next day a hangover the wiser and a venue the poorer. But, as Commander Cody put it, "Things aren't too sad — I'd be sadder if they were trying to whip

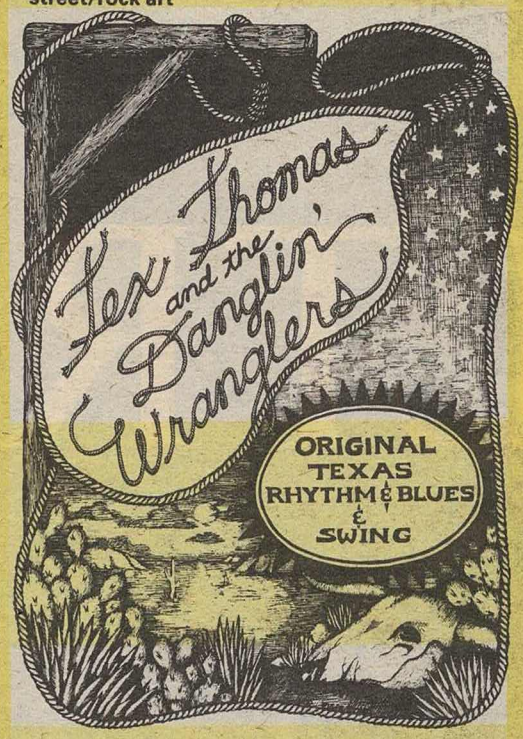
Even Soap Creek Saloon (Doug Sahm's second home) sports punk handouts



Ray Benson kicks off the Armadillo's exit bash. Pic: David Kennedy/Austin



American-Statesman
Handouts and posters chronicle Austin's street/rock art



The Guy Juke graphic which made Joe Ely Lubbock's most famous face.

the Rise of Garageland Punk: Cynthia Rose Observes...

USTIN, TEXAS.

a dead horse. It's time to move on."

And Austin can certainly kick its civic downer with guitar licks; in the last three years, clubs have sprung up around town faster than undergraduate acne. Part of the growth in nightlife has centred around the rejuvenation of the city's East 6th Street, where historic limestone buildings are being rescured from dereliction, in the form of restaurants, theatres and clubs. These stand side by side with the pool halls, pawn shops, thrift stores, and barbeque stands which used to make up the whole of the strip.

On 6th Street, Mr Peeper's Triple X Movie Theatre can co-exist quite happily with the Rainbow Works, a neon art shop — and if you follow the blocks right down across the Interstate to the Chicano side of town, then Elda's (the shabby but genteel home of *real* Mexican food) looms within striking range.

Bob Dylan may eat at El Rancho In 1st Street, but local rock royalty like Joe 'King' Carrasco migrate towards the cheese enchiladas and cabrito (baby goat!) of Elda's. Owner Abdon Cortes stocks quite a jukebox, too — it includes a selection from his own now-defunct record label, Discos Capricornos.

Below 6th Street, even 4th Street shows a new wave of life.

There, down a yellow-lit alley between the Greyhound Bus terminal and a ware-house, you can find the Club Foot. Inside another warehouse, Club Foot is dark and expansive, with tall, curving walls of corrugated sheetmetal. They sweep you into a roomy bar where a sickly green 'picture window' reveals the Greyhound garage in all its decayed glory.

THE CLUB Foot is downtown; but the centre of punk action in Austin has always been Raul's Club, opened in '78 by one Joseph Gonzales on *the drag*, the street which parallels the sprawling University.

The University played an active part in the punk scene back then — early groups like the now-disbanded Huns were mostly composed of RTF (Radio, Theatre and Film Department) students. And the *Daily Texan*, the University paper, was the first to publicise and promote Austin's new wave of bands.

"Without the University," says Shirley Staples, manageress of the popular F-Systems, "there wouldn't have been a Raul's."

Several patrons mention that Raul's has always been a good place for women to go unescorted, just to see bands they like and certainly everyone here seems to know one another. The club is dark and the bar's at the back (the dance floor is in front of the stage with tables on a platform to one side) and soon it's too crowded to see the black-and-white mural — two rats climbing out of a drain to join other rats — which takes up a whole wall.

The barmaid who's worked here for ten months says it was done by two regular girl patrons. "They were real bizarre; they wore white make-up and black lipstick and lived in a trailer park where they painted their trailer all over the outside. They got kicked out, just for bein' so different."

"Too many tears ... you're gonna cry ... cry cry cry ..." The Court Reporters recess; Question Mark is back on.

A trip to Raul's loo reveals such a glut of graffiti one suspects the management lent a hand — and uncovered is a fresh display of slogans for Toxic shock. Toxic Shock is the lastest of Austin's "poster bands": groups which fail to materialise outside their publicity. The poster band is a common phenomenon in this town devoted to rock art and murals.

The Next are next, with three of their four members in bright tight spandex strides and — *cowboy boots!* (Not so strange; even Mick Jagger and former Mesquite, Texas resident Jerry Hall tripped down here last summer to boot-shop at joints like 'The Lariat'). The Next hail from the earliest crop of Austin punkies, though their manager and lead singer are from San Antonio.

Their real drawback becomes immediately apparent: these pioneers of Southwestern primitivism are absolutely steeped in Michinganworship of the Ypsilanti variety — complete with thank you to 'The Birdwoman of the Ypsilanti' on their latest EP ('The Next Kick Ass'). And lead singer Ty Gavin's every pose and pause is copped directly off the Mighty Pop (as is his transparent shirt). Lyrics like *"When it hurts, it hurts, I don't look back"* needn't be so bad, but Gacin has no discernible physical *relationship* to the music. (Friends tell me later than lead singer Phil of the now-kaputski Huns and the head boy of The Inserts both have the opposite problem: moves like Mick Jagger but *no vocal chutzpa*).

What The Next can do, however, is put out — like almost every new band I see here, they play a solid and capable set at least an hour and three-quarters long and it's 99% original stuff, exhibited without pause or hesitation. They enjoy it a lot (the audience seems to as well), then they humbly dismantle their gear, step off the side of the stage and dance to The Skunks.

The Skunks are also early scene-makers, with two indies (a two-record set containing six songs and a 45 with 'What Do You Want?' b/w 'The Racket') to their credit. They come on like gangbusters, writer/bassist/vocalist Jesse Sublett prowling the stage in his sneekers like an errant Ramone.

The Skunks seem to have sprung from a venerated Texas tradition of those who are weird-but-not-caricatured and just happen to carry guitars. They like provocation (their trademark song, 'Cheap Girl', is a punk classic) and their Everly-Brothers-take-to-the-garage harmonies on 'Gimme Some' are invigorating if not menacing.

A QUICK trip down Congress Avenue before 2am enables me also to catch D-Day at the Continental Club.

D-Day is the four-piece fronted by De Lewellen — a dark-haired, older, histrionic miss once of The Blandscrews ("a Pointer Sisters-type thing".) Lewellen, who resembles cartoon figure Betty Boop, also sings with Esther's Follies . . . the improv/comic troupe popular with Austin's rock, theatrical and gay mafias. Esther's Follies perform *chez* Esther's Pool on East 6th Street (Esther's pool being no swimming hole, but a converted pool hall which also has a mural). D-Day's drummer is David Forte, a vet of Bubble Puppy, those International Artists' artistes of the psychedelic yesterday who brought you 'A Gathering Of Promises'.

In '79 D-Day wrote 'Too Young To Date', a slick little pop song which hooked them the album due out any day now. The dive they're headlining tonight — The Continental Club — is really just a tiny cowboy bar where longneck beer bottles crowd long tables and the raised 'kerchief of a stage juts out over a sweaty few feet of strutting ground. It's roof appears to be working itself loose before collapsing on top of the band.

D-Day are very similar to the pre-Private Stock Blondie — oldsters, they take the themes of teen love The Runaways never mastered and play them straight, as only experienced cartoonists can do

"Every time I ask you out," sings De, *"You say no/Makes me feel such a loser/But I must go on!"*

Her Lene Lovich squeaks confirm my reports fron local rockophiles that the Slavette from Detroit is a big influence in this town.

DUKE'S ROYAL Coach Inn is the other club contender which would loosen the stranglehold of Raul's on the New Wave scene. Originally it was the Vulcan Gas company; now most nights its a Chicago bar which goes new wave at weekends only.

On the nights James Brown played Antone's, The Delinquents headlined a fairly deserted Duke's, supported by an earnest, sweaty trio call The Jet Set. The five-strong Delinquents dress down (way down) and giggle a lot; despite two rather colourless frontpersons, one male and one female, their 'surf punk' is strongly anchored — in Ventures fixations and trash lore.

Lester Bangs came to Austin to record with The Delinquents (it'll be out soon) and they have a previous EP, too, which features their 'Alien Beach Party' b/w the amusing 'Do You Have A Job For A Girl Like Me?' and 'Motivation Complex'.

Austin's most well-known bands are probably the Standing Waves (officially now defunct though reunion seems likely) and F-Systems — part of the hot catalogue of indie label Classified Records.

The Waves are much boppier than *NME's* numerous Talking Heads comparisons have made them out to be; though as concerned with rearranging their rhythm section as the FunkHeads have ever been, their Luby's-Cafeteria-organ-goes-Lugosi doodlings are also about the *only* evidence of a 'psychedelic revival' one can scare up around Austin.

F-systems' vinyl so far is still only the excellent 'People' b/w 'Naked Kiss', but they're firm favourites and bassist Neil Ruttenberg is quite a personality on the New Wavelength — he's been a broadcaster for KUT-MM, who carried The Last Dance at the Dillo live in its entirety; he's made a horror film with soundtrack by Throbbing Gristle; and currently he works in Joe Bryson's excellent record store Inner Sanctum.

Once Self-dubbed the 'Rev Neil X', he's a bit of an Austin proto-punk.

WHAT DOES 'punk' mean here that it does or doesn't in a Manchester context, a London context, an LA or New York context?

One thing it certainly doesn't mean is any segregation of musical communities. The Dillo's last hours drew as many punk patrons as held-over hippies and cowpersons. ("Living in this town shoves *every* kind of music at you," a transplanted Northerner told me my first night out).

Another thing it doesn't involve is undue ritual or regimentation — the Austin New Wave scene is defined far more by traditional American affinities for the 'trash' iconography and for cut-rate clothing than by any set of delineated images of 'fashionable' attire and attitudes.

"Of course we have a problem with the weather," says Marcia Gass, proprietress of the Blitz Shoppe — a homely junkeria/Punkeria which recently won the Fred Schneider Seal of Shopping Approval. "It's so hot it's hard for people to dress up."

Marcia first ran a shop called Pink Flamingoes by the University, but she got tired of the students when she got tired of the '70s. She moved to East 5th Street and named her new premises after "the Blitz cafe in London; I just read the name and liked it."

Austin New Wave fashions?

"Well, it's '50s and it's '60s and it's glitter-flash."

Marcia sells stilettoes for a dollar (along with T-shirts and cigarettes at the Tool of Cool, these are the only appurtenances which appear familiar from London). Marcia's favourite bands are The Big Boys and The Dicks, who recorded a joint album live at Raul's.

The Dicks are a band of heavies with a Divine-like vocalist named Gary Floyd, who likes to dress up in fancy varieties of drag (nurse, nun) to front a relentless thump-and-grind adolescent grouchiness. The Dicks are much closer to the original progenitors of American punk than Austin copy bands like The Next — they sport the genuine suburban, Stoogoid outlook. Not a group to peddle gun control or gay brotherhood.

A lot about this Austin new wave palpably recalls that great garageland of the early '60s — as much as does the incredible re-emergence of preppiedom in America (another New Wave, no mistaking that — and pre-Reagan, too). The 'scene' seem conscious of it too: The Shades called their LP on Ray-Gun 'Ward And June Never Understand . . .', after Ward and June Cleaver, archetypal American parents of the '50s imprinted on every kid's memory by TV's

■ *Continues page 57*

ULTRAVOX

SLOW MOTION • DISLOCATION
QUIET MEN • HIROSHIMA MON AMOUR

LIMITED EDITION
DOUBLE RECORD SET
IN SPECIAL PACK

LIMITED EDITION **1+1** CASSETTE

CDWIP 6691

ISLAND

DWIP 6691

SINGLES

August Darnell: pinch and punch for the first of the month!

DANCEMANIA '80s!

KID CREOLE AND THE COCONUTS: Me No Pop I (Ze/Antilles 12" import). Save up and look out, hope is in the air. A heavenly breeze of buoyant optimism: play 'Me No Pop I' right tight against Linx's gorgeous breath breaking 'Intuition'. A wakey wakey soundtrack, out from under winter's boozy, dosy weight and into a tipsy, dizzy spring. Similar shuffle and smile, a personalised salsa footshake — neither outfit counterfeits or fetishizes its finds— they *use* the source material, don't copy or spoil. Silky Latin American savvy and pepper — the heat, mini beats, swirling skirts — shattered into an extravagant signature. Love it!

After the Coconuts' goldmine LP — buy buy in bulk! — and the three track 'Maladie D'Amour' 12", this is a brisker, friskier step in a newer direction. 'Me No Pop I' is mainly a showcase for someone other than King Song (August Darnell): to stop the other Coconuts being shy, as it were. To wit, vibesman Coati Mundi (Cuban looks, baldhead, 5' 3", baggy pants and two tone shoes), a faster and smarter than average rapper.

Lots of narcissism *("I'm the James Dean of the music scene")*, declamation *("There'll be another bi-centenial before I hear the truth from y-o-u-r mouth!")*, the customary male Coconut reference to his demanding partner *("You're always playing with my head/Like when you say I'm no good in bed/You aint got no h-e-a-r-t!/You just want to beat me up!")*, a cast list that includes Fred Astaire, George Raft *"Mister King Kong and that sexy blonde"* and Kid Creole the *"Action Man"*, guest artists Gichy Dan, Eddie Folk and Bongo Betty, romantic love that includes a trip to the VD clinic and who knows how the chorus reads? *"Me no pop I/You no olive oil"* or *"You know, Olive Oyle"*? I don't care what it means! Shut your mouth! Je ta door! Revel in the lascivious beat, rhythmic verve and swerve, nursery rhyme persuasion, poise, cheek, sexy symbols, super drummer Winston Grennan, Mark Mazur's voodoo rhythm guitar . . .

This is pop music. The *nerve*: HIT it!!! Because the last thing I want is the Coconuts to be private preserve — some (s)mug critic's cuddly cult pet.

At least in their New York they have lots of suitable places to play — lots of spacious, civilised places to jiggle, jangle, juggle their portable jungle. (And if Virgin get hold of Heaven there proabaly won't even be one human alternative place left for them to play over here).

So Ze and more particularly Island must take a load of blame for not making them Big Stars: I publicly accuse the both of youse with gross laziness, blindness and failure to exploit the treasures RIGHT THERE UNDER YOUR NOSE! Not just the marvellous, pounding Coconuts, either — nothing gets the publicity it deserves. Why, for instance isn't Grace Jones plastered over our TV screens? This is the Video Age — and she's a natural. Why do funny, lovable people like Lizzy Mercier Descloux and urgent, unusual things like Was Not Was (whose recently reviewed mystery dance record is, in fact, the product of the following casting couch crash: Parlet, the Parliament rhythm section, Joe Henderson and Wayne Kramer, yes, Wayne Kramer) fade away and die expensively on import?

Why *isn't* August Darnell the best selling as well as best dressing and best dancing poet in the western world?

KLEER: Tough (WEA). CHANGE: Paradise (WEA). Tough toes — dancer's prose — experience shows. Flawless new machine funk from two New York produced outfits with enough rhythmic weight and imagination to weave and dodge a way past all the post-Chic steps.

'Tough' is from Kleer's very catching 'Licence To Dream' LP, where it is ten times longer and wider than the little 7" lets on — hope there's a 12" soon — waking up dreamy calypso to clear the clock and do an alarming caffeine dance. Their drummer is cool and unapproachable, but the synth and bass are very good friends — knowing just what the other is going to do next (in the nicest possible way).

Change's 'Paradise' is similarly hard to assess on 7", especially placed against last year's two charms, 'Searching' and 'A Lover's Holiday'. Italian alumni David Romani and Paolo Gianolio set such standards on the 'Glow Of Love' LP (which 'Searching' and 'Holiday' were taken from) with their odd combinations of electronics, bass and vocals that whatever comes next will have to suffer or transcend comparisons.

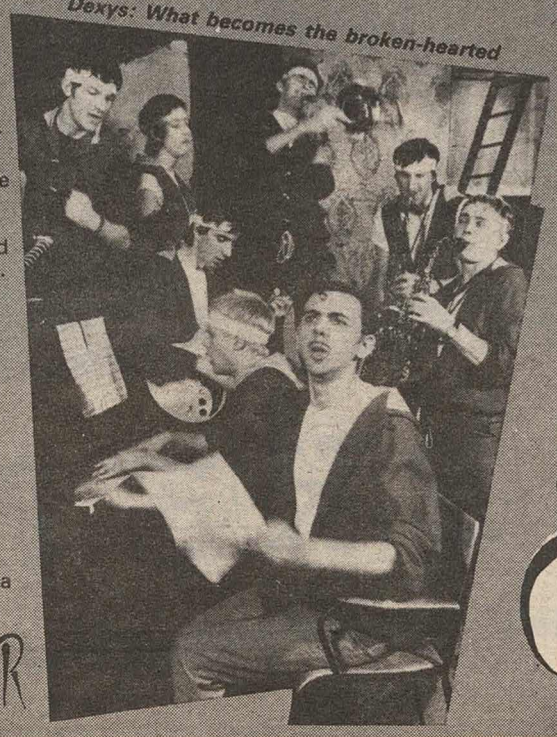
But even as I brood, the bass motif from 'Paradise' is beginning to itch! Neither it nor 'Tough' have any illusions about being (great) songs; quite content being extrapolated chants — voice as noise, singers as sounds, the oohs and aahs as hard as any instrument. If only all the precious rock people would learn: those who can't *use* words, don't! Tough luck — writer's pluck — get . . . someone else to do it for you.

SCHIZOPHRENIA '80s DEXYS MIDNIGHT RUNNERS: Plan B (EMI). Slam! Dexys are irregular Sturm Troupers trained by years of Saturday night after Sunday morning at a provincial Tiffanys, who've twisted that heritage into Show — metaphysics done up in minstrelsy: pigtails, matching gowns and gumshoe frowns, speeding angst and pleading vulnerability.

Overweight soul snobs can sneer — say it's just veneer — but I'm on Dexys' side! They don't fool around with Art or irony, don't mask private contradictions in public sophistry, aren't locked away in some boorish buff's dust-free collection. They take their homage and *use* it: get their heels in the air, spit when they argue, snap out of things, slip and slide.

Sometimes they're too stern by far — e.g., the name of their info/fan office is 'Intense Emotions Ltd.' (!?). But fortunately the tough sound conveys a softer heart, a corrosive "white soul" with more mellifluous trimmimg than A Certain Ratio or James Chance — though just as arrogant, demanding, theatrical, farcical, impatient, derisive. They (none of them) suffer indifferent empiricists gladly: breaking down the walls of hype art, tearing off the more offensive ads, trampling on years of accumulated candy fuss. Most media routine is slobbish, such a hard rock — and they're so bloody passionate!

'Plan B' is back to how things should be, how they started — scouring brass, strongly and strangely confidential, not too doleful, headstrong but worried. *"PLAN B!/ Bill Withers was good to me/ PLAN B! / Pretend I'm Bill and lean on me."* LOVE it! In my heart of hearts I'm still back in the sticks, dancing to Trammps. Hold back the night, fight against the cold.



Dexys: What becomes the broken-hearted

Kevin Rowland yelps and wails and the song tremors around a central trombone break that sounds like a herd of Disney elephants.

THE PASSAGE: Devils And Angels (night and day). The Passage are something like an academic — but not anaemic — dub of the spirit of Dexys. Measured moodiness and pleasant risks — and 'Devils And Angels' *should* be able to 'chart' along with Dexys. But *TOTP* wouldn't have them — if only because Dick Witts is smaller than even me or David Cunningham (the pop media is subliminally size-ist, but chirpy little lads like us are fighting back!).

'Devils And Angels' is gorgeous — like Young Marble Giants' Alison Moxham backed by early Weather Report. Lizzy Johnson's vocals are the key here — a singer who can sing! Apart from Kevin Rowland — who's a schizoprhenic soul boy — hers is the only 'rock' voice in this week's singles sprawl that is a *singing* voice. Not only that but also — I think I'm going to faint with appreciation — there is NO GUITAR on this record!

The Passage don't strain to be modern or awkward or Make A Point, but instead exploit the unreliability of language and the fun of bluff. 'Devils And Angels' is a wistful rhythmic drift of whispers supported by articulate keyboards and percussion, translating dull introspection into sneaky 'mystical' symbols.

On the other side, Lizzy Johnson's delivery of the lines *"Watching you dance, I want to. . . does things to a body that a million Pans People couldn't.*

YOU NO POP I!

GANG OF FOUR: What We All Want (EMI 12"). Horror! A sluggish, slothful, downered sound: churning concrete guitar, wallop! wallop! formal rock drums, drowning bass and, somewhere, a "singer" surfing in and out of the abyss with the kind of chantspoken "protest" style of cod-existential moaning rather popular about four years ago. There's no audible reason why it should have been released as a single, especially not a 12". Not even any wry/eye-catching graphics — and Gang of Four are one of those Big Label Bores always going on about the awesome "total control' they have over such things; but then, isn't that a little bit like joining the Tory party and still wearing dungarees?

Both A and B side ('History's Bunk!') are from the equally morose mogadon experience of the 'Solid Gold' LP, a project which leaves one with the slight impression of Eyes On The American Market Frontier. Did I *really* hear an *NME* voice calling this "hard British funk"? His story's bunk!

ALTERED IMAGES: Dead Pop Stars (Epic). Deprived of the cold comfort of critical/'cult' favour (i.e., when people other than friends and devoted fans get a chance to hear them), groups like Altered Images simply can't reinforce the inflated claims made for them. Nice people they may be, but (un)fortunately niceness, or naivety, or honesty, or even passion were never automatic guarantors of greatness, worth or fun for anyone other than those involved.

Altered Images are another mesh of wallop! wallop! formal rock drums, screeching guitar and squealing voice. The singer can't 'sing' and the producer (Severin of Banshees) has mixed everything to the one level — no bumps or irregularities, no seductive rhythms or tune, just the vain, cumbersome attempt to sound Melodramatic. The song is an amateurish, humourless stab at the plasticity of pop fame: *"dead pop stars rotting in the studio/ . . . And now I've had my 15 minutes/I'm just another memory."* Did I really hear and *NME* voice say "they should be a chart group"? Irony's bunk!

MODERN ROMANCE: Tonight (WEA). *"A new renaissance has begun/ . . . Modern Romance are gonna (sic) give you all a chance to journey to the promise (sic) land/Where reading Kafka, speaking patois and dressing down are banned/Old riffs, old myths, that tired hackneyed scene/Stand up, salute the demi-gods, we're craving your esteem . . ."* There are precedents for dealing with such pernicious verbiage, of course. History provides important data for sorting through the stuff. For example, it is perhaps timely to recall that one upshot of one fabulous — and not syntactically dissimiliar — cultural flowering in the recent past, Weimar, was Fascism.

In Modern Romance's brave, volatile, imaginative new world it seems that certain authors, the language of integrated ethnic communities and casual wear are all forbidden. (Incidental literary fact: did you know that all three of Kafka's sisters survived him, only to die in Nazi concentration camps?) I suppose — I don't know why I'm wasting energy on these scum — that 'funk', for instance, isn't a "patois" word? Anyway, a "new renaissance" has certainly begun for Modern Romance's lyricist/vocalist Geoffrey Deane, who used to front a 15-minute name post-punky band The Leyton Buzzards — such an interesting nomenclature, one feels, for someone who is now a "Futurist"! The Modern Romance pic sleeve is a

● turn over

RABBED OUT BY NASCENT NEW YORKER

IAN PENMAN

☆ MOTORHEAD LIVE ☆ MOTORHEAD

MEAD GOULD PROMOTIONS
on the 22nd March offers you the chance to see LIVE in concert

MOTORHEAD

With Special Guests GIRL SCHOOL

IN BRUSSELS, BELGIUM
at the 7000 capacity Vorstnational

THE PRICE OF £49.00 INCLUDES:—

★ A Ticket for the Concert
★ A First Class Hotel with Breakfast
★ A return luxury coach trip to Brussels
★ A return ferry trip from Dover to Ostend
★ A night out in Brussels on the Saturday

Coaches leave from London on the morning of Saturday 21st March. The concert is on the 22nd March and the party will return to London on the morning of the 23rd March. A valid passport will be required for the trip. There will be a courier with each coach to give any required assistance. Send cheques or P.O.'s (with an S.A.E.) made payable to

MEAD GOULD PROMOTIONS
18a VALKYRIE ROAD, WESTCLIFFE ON SEA, ESSEX

As Space is limited **EARLY BOOKING IS ESSENTIAL** unsuccessful applicants will have their money refunded by return of post. **BRUCE SPRINGSTEEN** tickets available for Frankfurt Festhalle on ***Tues 14th April*** **& STATUS QUO** live in Europe.
Ring 0702 338651 for details

MOTORHEAD ☆ MOTORHEAD ☆ MOTORHEAD
BOOKING FORM
Please print clearly in block capitals

Name .....
Address.....
.....
No. of tickets reqd .....

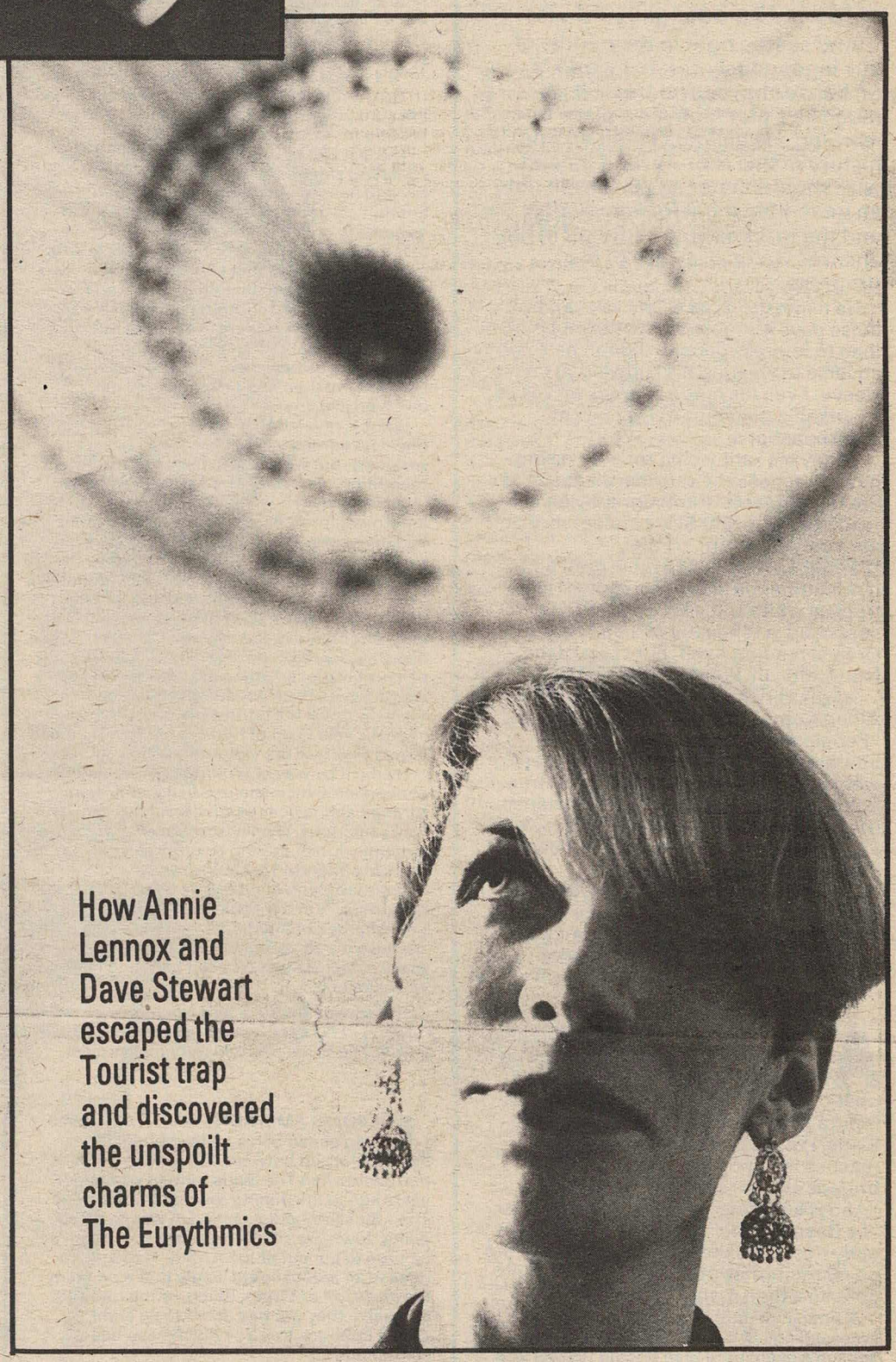
Please make cheques/P.O.s (send no cash) payable to:—
MEAD GOULD PROMOTIONS
Tel. 0702 338651

PINK FLOYD — to the hundreds of Floyd Fans who went to Dortmund with us, glad to hear everyone enjoyed themselves.

☆ MOTORHEAD LIVE ☆ MOTORHEAD ☆

MOTORHEAD LIVE ☆ MOTORHEAD LIVE ☆ MOTORHEAD LIVE ☆

WE'RE NOT TOURISTS, WE LIVE HERE



How Annie Lennox and Dave Stewart escaped the Tourist trap and discovered the unspoilt charms of The Eurythmics

By Cynthia Rose

Pix: Peter Anderson

HUNCHED OVER scrambled eggs in his mother's airy flat, Dave Stewart looks more like the late John Lennon than the D'Artagnan-style dandy familiar from The Tourists. He's gaunt and sits with shoulders slightly hunched — the legacy of a last few months spent in hospital, after surgeons sculpted an entry through his back and stripped the outer lining off one lung to forestall another in a long series of collapses.

Hardly a pleasant prospect for any guitarist. Stewart served his time as profitably as possible, though: making friends with the 70-year-old magician in the next bed and assembling a Polaroid diary of daily life in hospital. Now, back in the 'real world', he's got a fresh break (the demise of The Tourists, founded in '77) and a new band (Eurythmics, just signed by RCA under the same favourable terms The Tourists enjoyed there) to contemplate. And he and partner Ann Lennox want to talk about Starting Over.

It's a long time now since the duo took a decision that their original band — a corpus of identities and product within which they felt increasingly trapped and restless — must dissolve. The end came by surprise in Bangkok, when an airline strike stranded the group. But the split had been building, with changes in five different personalities bound together over three years aggravated by the strains of touring with its inevitable undertow of drink, drugs and arguments.

The real rift was between the original Tourists, with Stewart and Lennox diverging from the interests of singer-songwriter Peet Coombes. It was Coombes who called a halt to proceedings, flying home to sort out a new band (Acid Drops) which will include ex-Tourist Eddie Chin.

"Now Peet can be his own spokesperson," says Ann. "It was always part of Dave's and my dilemma that we were acting as spokespersons for someone else's work within a pop context, yet we weren't able to put across how removed he was from that whole scene."

By 'that whole scene', Ann says she means the Smash Hits persona which descended on The Tourists after their hit cover of 'I Only Want To Be With You'.

"We were on a funny boat, The Tourists," says Ann now. "A strange craft . . . When we did that song it was purely for fun. But after that it became bizarre. The things that happened to us were so wild, yet everyone got the impression of nice, clean poppy people.

"I'm not saying 'I was manipulated' or 'I was misunderstood'. Because I made conscious decisions and some were mistakes — the mistakes are what I've grown from. I just want people to realise I'm *not* this nice, popsy, happy-go-lucky Annie which I absolutely detested.

"That was Tony Brainsby's real point-of-sale," says Stewart. "The publicity thing just became like a bigger and bigger black cloud, until the only way we probably *could* have continued to exist with any dignity as people was to step aside and say, 'Look this just doesn't exist anymore. Let's do something else'."

THE SOMETHING else ironically manifested itself in exactly the same spot where The Tourists began: Conny Plank's famous studio outside Cologne.

Arriving for Plank's annual New Year's Eve party, Dave and Ann ran into old mate Gabi of Deutsch Amerikanische Freundschaft at the airport. At the party itself, they ended up jamming with DAF drummer Robert Gorl and, says Ann, "Eurythmics began there in the studio — just people listening to the music for a whole concept instead of *their* keyboard bit or whatever."

The 'people' were Gorl, excellent ex-Can drummer Jackie Liebezeit, and Dave and Ann's friend Holger Czukay. Plank (who originally encouraged Dave, Ann and Peet to form The Tourists) co-ordinated the rough demos which won RCA's backing: tapes which encompass a fair range of styles and present the Lennox vocal skills with a new strength.

The new band is also a new format: though Stewart and Lennox are "the nucleus", Conny Plank is on one-third of the royalties and will do some performing as well as all the production (the latter probably via his new mobile studio). Satellite members so far are the same as on the demos: Gorl, Czukay, and Liebezeit.

Both Czukay and Plank's names carry the sort of 'contemporary' clout which the popular mind has not associated with The Tourists. Ironic, because Czukay took Stewart and Lennox aside four years ago to play them the rough mix of 'Persian Love', and asked their opinion of its potential as a single. Czukay is currently put up *chez* Stewart & Lennox during UK sojourns, and in the next two weeks Plank will be taking five days out of his current work on Ultravox, to fly over for The Eurythmics' debut 45.

"Conny's a hip name now," says Stewart. "But most people don't delve into everything he does. He really loves recording Eddie and Finbar Fury, for instance — this famous old Irish folk duo who go over there with their grandad. Then he might record some German organ music or a heavy metal group from Cologne."

It didn't pass unnoticed to the new colleagues that the first Eurythmics press release gave rise to immediate reports that the ex-Tourists were "anxious to concentrate on a futuristic sound."

"What a piece of crap!" says Ann. "Robert (Gorl) was as insulted by that as we were. We're not even 'anxious'. There are no sour grapes about the band splitting and we're not looking for any bandwagon to jump on. It's something we want to work at for ourselves.

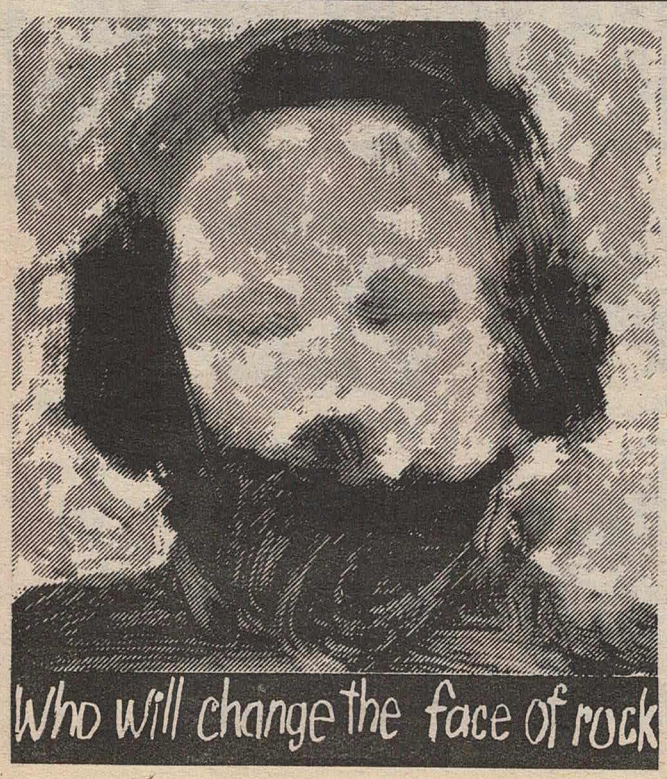
"Dave and I feel that again — like in '71 — music has become a thing for specialists. And we're not interested in that. For us the old concept of rock and roll is dead — not for others maybe, but for us — and we don't want to go on using this dead old formula, a group playing all around the world just to flog its flamin' albums.

"We want to create something new which is flexible and can grow, and people can work in it for six months or two weeks; it won't matter."

"What will matter," says Stewart, "is that we can both write again. And we can write about anything, collaborate on anything — anything at all. Annie and I go to see Throbbing Gristle and we see The B-52's — we understand that there are groups who feel they want to concentrate on love songs and groups who want to concentrate on political songs. I think it's dead healthy and obviously, there are a lot of them I really really like. But this is what *we* want to do — involve the full range of capabilities and the full range of interests of everyone who wants to work in Eurythmics.

"All we're really saying, you know, is that we've changed and we've grown and we're excited about it."

Top: Dave Stewart. Above: Annie Lennox.



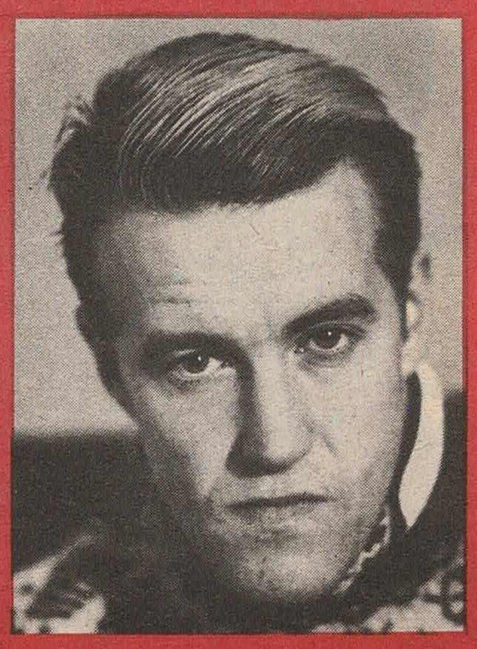
NEED SOMEONE FOR YOUR BAND?

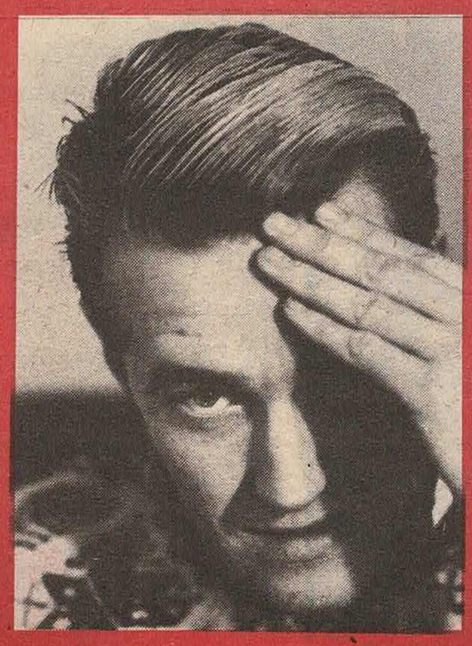
IT'S ONLY 22p PER WORD IN N.M.E. CLASSIFIEDS.

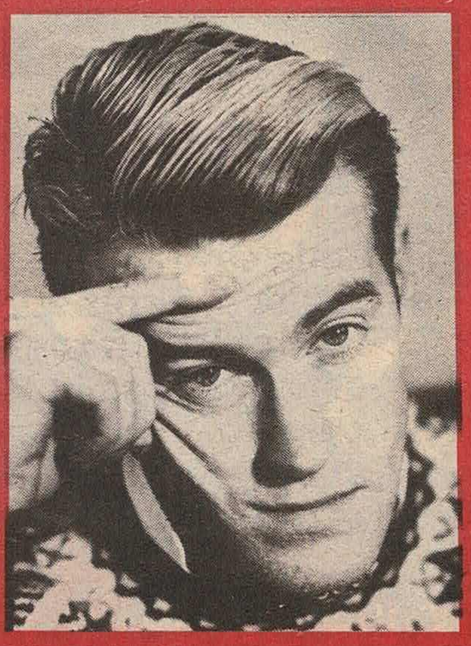
N.M.E. — YOUR PAPER, USE IT.

IN PRAISE OF LEARNING

He was Jobbo the Yobbo until he discovered Dada and became Gentleman Rick. Now you can follow the Richard Jobson way to self improvement — READ lots of books! LOOK at lots of pictures! VISIT lots of places!
CHRIS BOHN undergoes a three hour crash course and comes out a better man
ANTON CORBIJN revises Man Ray and trick pix.







POPE PAUL is beaming down on proceedings both from a portrait on the wall and again across the room from a shimmering purple spread draped over the back of a chair. The Beneficent One shares prominence with framed Man Ray photo-prints and the unfinished Cocteau/Grosz influenced line drawings propped up on the table. The scene's complemented by Eric Satie's soothing piano composition 'Les Gymnopedies' playing softly in the background . . .

And seated right in the middle of this ingenuously created world is Richard Jobson, who treats it as much as a playroom as a place of learning. He delights in the art and history of this century, and indeed why shouldn't he? At 20, he still got an incredible thirst for knowledge and the irrepressible show-off in him ensures we're all aware of his progress.

He name drops as wildly as ever, but these days it's more to illustrate a point than to impress people, though he's not adverse to wearing his knowledge on his sleeve. Even his mode of dress serves as a workable guideline to his current preoccupations.

Today his satiny blue robe (dressing gown?) echoes the sartorial elegance of the Dirk Bogarde autobiography he's reading. His recent Skids appearance at the Venue saw him in Peter O'Toole/Lawrence of Arabia drag and last summer he was often spotted in a tropical white suit. Not, as everyone supposed, a reflection of a bad Graham Greene reading habit, but "part of the, er, North African, French Algerian thing.

"I was very much into Sartre and Albert Camus then," Jobson confesses. "People seem to think I'm more interested in the suit I'm wearing than what I'm reading, but it's really not true. I don't really stake that much importance in clothes — I just like how things look, although dress is obviously an added incentive to performance."

However, he does admit, "Watching old films brings out the romanticist in me — there's still a lot of child in me, but these days I balance the immaturity better."

AT THE MOMENT Jobson is enjoying a resurgence of interest centred as much on his solo activities as poet-cum-entertainer at Soho's Cabaret Futura as his best known role with The Skids. His across-the-board appeal reaches teen pop audiences: the yob brigade still attracted by the band's "Ahoy! anthems" and the Futurists — or "Le Beau Monde" as Jobson drolely but aptly describes them — are kept lingering on by memories of 'Days In Europa' and Jobson's then matching PX clothes.

A similar mixture turn out to observe proceeedings at the Cabaret Futura, where Jobson's been more than finding his feet as a performing poet. His repertoire to date has been understandably narrow; it usually embraces a Jobson adaption of, say, Sylvia Plath, or, better, Marguerita Duras' 'India Song', which features him brazenly but beautifully rolling his way through the piece's dialogues. Not the most obvious of choices for a heavily accented Scot, one might think.

Jobson concurs: "Aye (he didn't actually say the word — just to give you a flavour) I spent eight months working on it. It reads so beautifully in the French, but translated it sounds horrible, like pornography! I mean, I can't imagine Robbie Burns translated into French! So I've spent a lot of time trying to feel how it reads."

He's also read Dylan Thomas, but the Welshman, like Plath, met too much resistance from the impatient Futura crowd who were probably hoping he would perform his own vastly entertaining, yet touching poem about the difficulties of a Catholic childhood.

The poem's strength lies in Jobson' reading and humour, which has him mimicking his mother bursting into the Irish Catholic 'The Band Played Waltzin' Mathilda', interrupted sharply by the junior Jobson pleading with her to stop, as his friend's not a Catholic.

"It's a personal poem," Jobson points out.

"It's family, but though it's a personal thing I'm sure other people can relate to it . I'm not looking for sympathy from anybody."

The last words prompt an unsolicited but revealing sidetrack: "My period of exercising my ego has well and truly gone, though London's a great haven for it. I realised that quite early on, but when I first arrived I was involved with so many pompous people with such aspiring egos that I decided the only way to beat them was to join them. But then I realised it wasn't a competition at all, it was just a game and we were the pawns being played by society tyrants-sort-of-things (company businessmen, media people) and I cut right out then and never want to get involved in it again."

But this revelation is a mite surprising from one who admits taking his socialising seriously, but we'll return to that in a moment. In addition, his hearty poetry readings hardly take the form of a recluse mumbling about his innermost turmoils. Did he consider that his audiences were thus treating him like some kind of court jester?

"No," he answers after a moment's thought. "I don't think they treat me like that, but they do expect a certain amount of entertainment. I once attempted doing a serious one and it was disastrously received, but it didn't matter because I enjoyed doing it. Like the other week I done Sylvia Plath and people didn't want it. They think, Oh it's horrible, it's ugly. They expect a vast heap of humour; so on Monday night I took it to the extreme . . . "

He did it by way of an imaginary conversation between trend setters Steve Strange and former Skidmate Rusty Egan. It was a hilarious, cheeky account of the dynamic duo bumbling through a list of podsible attention grabbing ideas . . .

I was laughing at myself as much as them," he admits. "I'm not ashamed to either — I'm not ashamed of anything I've done in the past, because it's all part of learning, see? If you make a mistake you don't sit back and start crying over it."

Just as well because he's made some howlers in his eagerness to get on — as a brief look at The Skids' short history makes clear.

JOBSON'S AMBITIONS have always been a step ahead of his ability to fulfil them, but the gap between the two was a lot narrower when The Skids formed some four years ago in the mining town of Dunfermline. Their most immediate concern was to avoid going down the pit like their fathers; driven by an urge to get out of town, they managed to release an independent single that won them the attention of Virgin. Being young (only 16) and naive they got tied down to an eight album contract, three of which have been completed.

The first, 'Scared To Dance' was very much a Scottish Clash record — strong on anthems, but with the added bonus of Stuart Adamson's attractive, skirling guitar figures.

The second — 'Days In Europa' — is perhaps their most ambitious and misunderstood to date, most of the latter stemming from the Leni Riefenstahl infatuations of the Olympic Man sleeve. But the constant urge towards self-improvement and its apparent praise of Olympian ideals understandably aroused suspicions of Nazi tendencies, which weren't dispelled by the ambiguous, even ambivalent lyrics.

That misunderstanding, Jobson claims today, relates to "the standard bearing" role heaped on it by hostile critics (including myself). However he failed to point out that the songs weren't intended so much as a rallying message as an individual response to his own background.

"Ah, 'Days In Europa' — those magnum 'Days In Europa'," he smiles wearily. "It was intended as a more of a pick up for myself and people who came from that sort of area — pick ourselves up, be stronger in our attitudes, just for living, otherwise we would have drowned along with our friends and associates from that period.

"I said to Paul Morley at that time that I wanted to be strong and disciplined. Maybe that was a mistake. But what I was really trying to say is that I want to discipline myself really, so I could contain what I was reading, so that I could understand it."

The poorly re-gurgitated Nietzschian ideas of 'Days In Europa' really proves his point and he agrees with that to a certain extent.

"I gained vast quantities of knowledge in a distinctly short period. I feel that I misinterpreted — no, that's too strong a word — that I didn't fully grasp it all. I travelled so quickly through those areas — namely, uh, obviously, the local pre-World War II without understanding everything."

He contends that none of the Nazi connotations — not even the sleeve and the gothic script — was intended as such; on the contrary.

"I've never really said what it was anyway, to me it was just another compilation of songs. 'Working For The Yankee Dollar', for instance was . . . is there such a word as pacifistic?"

Suddenly aware of what the word sounds like, he chuckles mock defensively.

"Sounds a bit dodgy here, definitely dodgy. Anyway you know what I mean. Even though I did know it was a dodgy subject, others have dealt with dodgy subjects in much more devious ways, but they were never treated with such a vitriolic attitude as we were. But surely, yes, I've done it badly."

What hurt more, though, he says, was the way in which the album reflected on the rest of the group.

"I felt that I'd let the band down, not because of what I've done, but because of the adjectives people used to describe the band. They dismissed them as 'Aryan', 'teutonic'. Obviously I never helped, but I did become mild-mannered after that.

"I tried to settle down in London and got more into being sociable. I was still working quite avidly, but not to the degree I was before. I mean, I now live at a walking pace, really, as opposed to living at a sprint. My attitude has become very mild-mannered . . . "

That's not to say he's become a sap. His efforts at self-improvement are as determined as ever, but he's more aware of his capacities today.

He tells me that once he came across a number of mathematical terms that he no longer understood and was so shocked that he'd forgotten so much since his O level pass four years ago that he re-sat the exam at home to see how much he remembered. He failed miserably, revised the subject, did it again, this time passing, but not well enough to satisfy himself.

"So much for so-called education," he jokes.

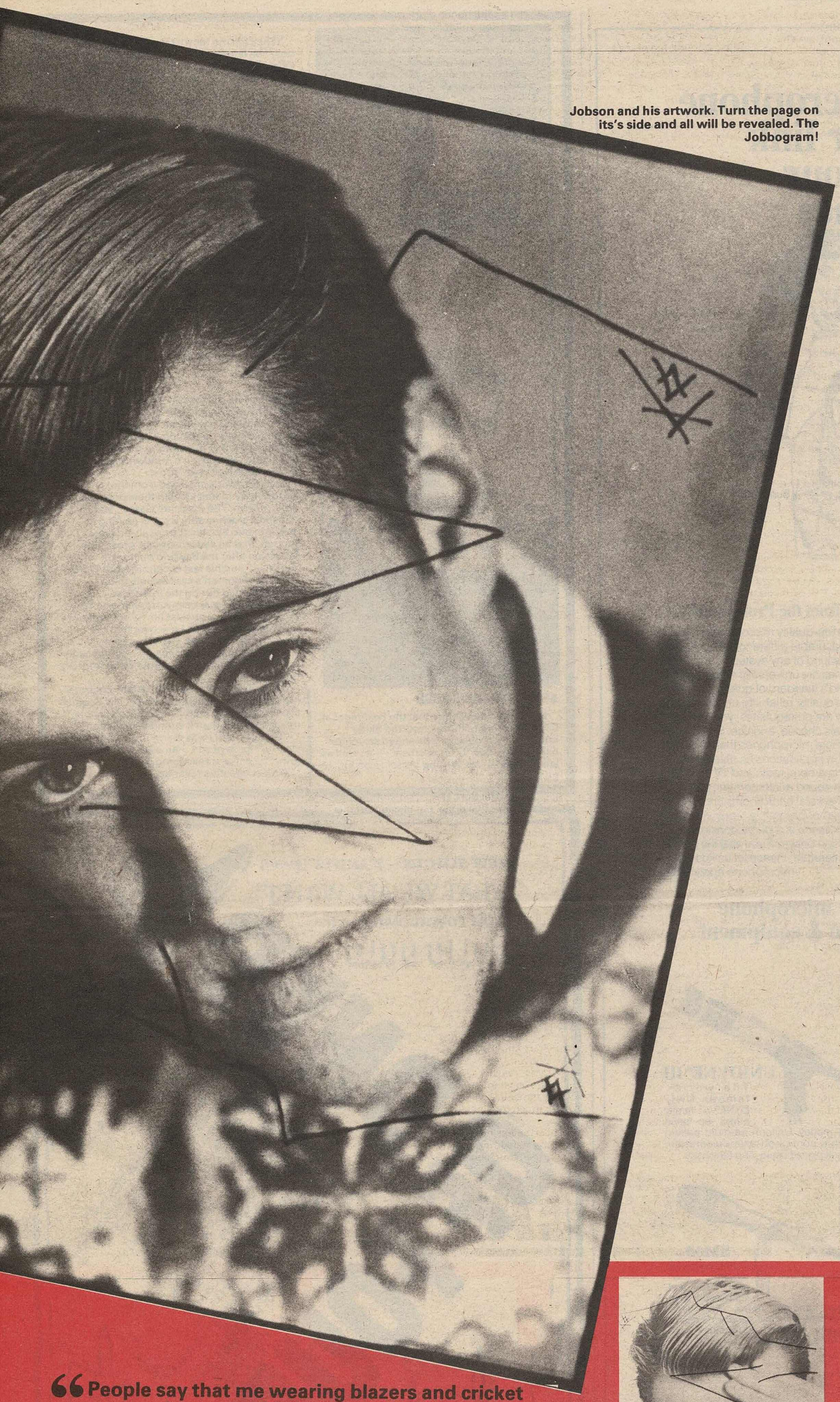
Nevertheless he's still concerned with learning — to improve upon his vocabulary so that he can touch on subjects he presently feels incapable of tackling.

"I still keep my own little dictionary for words I don't understand," he openly admits. "I hate people who use words they don't understand (listening to the playback there are a few instances of Jobson and, blushingly, me doing the same). There are times I've felt people have thought that I do that, but I've never consciously done that — ever. I've never used a five syllable word because I've thought, God, that looks a cracker.

"When I come to write about realistic things, for instance, I never involve myself with the environmental problems I'm aware of because I've never felt competent or mentally capable of tackling them . . . but that will come," he confides.

More sober is the brave confession that he's never written songs about women, 'Woman In Winter' aside.

"I've always regretted it," he says, "and it's not because I've got any tendencies towards chauvinism or homosexuality, just that I've



Jobson and his artwork. Turn the page on its's side and all will be revealed. The Jobbogram!

always been aware that romantic involvement (in rock songs) has always been a trifle wet — as wet as indulgences in cars or motorways, so I've never involved myself in that — ever."

Unfortunately, the reverse side of the coin is The Skids' tendency towards rabble rousing, foot stomping lad-pleasers, dating back as far as the daft, but great 'Albert Tatlock'.

"Yes," notes Jobson. "There's always been the Boys Brigade come Action Man type things in our songs: we're-all-in-it-together sort of thing in the lyrics I've composed. But I've always been quite image conscious and a lot of them have been quite sombre and melancholy."

That's especially true of the songs from 'The Absolute Game' that might fit into that category. 'Out Of Town' seems to, but really it's full of desperate junkie humour, while 'Hurry On Boys' is more an ironic reflection on growing up. Yet tied to Adamson's great, stirring guitar they're more striking as trench anthems, perhaps, than Jobson intended them to be.

JOBSON'S MILDER self manifests itself through the more reserved clothing he plumps for these days. Gone, for the time being, are the outrageous quiffs and pre-futurist PX/Blitz gear that accompanied his darker days.

"The realisation brought on the dues . . ." he stops, smiles and adds, "that's D-U-E-S and not J-E-W-S — of maturity and, ah, I dunno, I don't feel acclimatised anymore to outrage. I don't want to shock anybody. But the mildness hasn't brought on complacency. I'm sure it hasn't, because I'm still being as individual as I ever was in the way I'm approaching things, but I still haven't got an individual way of expressing things and that's the only thing wrong at the moment."

Does he see himself, dresswise or ideas-wise as any sort of precursor to the New Romantics, or Le Beau Monde, as he describes it?

"I will say I've nothing to do with it," says Jobson. "But I'd like to give it life before its death. All I will say is that it's got a lotta front and I just hope the quantity and quality is there, too. Some of it is in dangerous territory, the beautiful young man thing, but I'm only going on what I've heard."

THE MORNING we meet Jobson, he's preparing for a trip North to see his folks and meet up with the band to discuss their future direction. That's why the flourish of a beard has gone.

"Me mother thinks at heart I'm still a good catholic boy," he jokes sheepishly. "She heard from friends who saw me on the *Old Grey Whistle Test* that I had a beard and she sent word that it had better be gone before I get home."

Anyway, he adds, he was beginning to look too much like a "caricature" of a big drinking Scotsman.

Bearing the quip in mind and the Catholic childhood poem he reads at Cabaret Futura how does he stand regarding the Church today?

"Yes, I'm still a believer," he confirms. "But it's more a matter of breeding than belief. I admire the Pope a lot though, in the same way that I admire someone like Cocteau. But to tell you the truth I'm totally irresponsible as far as religion is concerned. Sometimes it makes me feel safe belonging with those millions of the other believers — now I know how a skinhead feels!

"I do read a lot of old Catholic myths, though," he grins, "meaning the Bible. It's easy reading . . ."

A dark look of fear crosses his face.

"Ahh, sacrilige! My Mum will read this and I'll be finished!"

He whips a hymn book called *With One Voice* from the bookshelf. It will have, he claims, a large influence on the structure and feel of upcoming Skids songs. Funny, older Skid songs always struck me as being more Pagan and Ungodly, but once he's mentioned it you can see what he means; he voluntarily takes the subject a step further.

"People say that me wearing blazers and cricket sweaters has something to do with aristocracy or public schools, but that's not at all what it represents. The smartness is part of my puritanism of my upbringing. I've always been used to things being crisp and clean. I'm more into quality as well these days, but I'm not trying to create a fashion.

"Yet the next thing I see are kids coming to our concerts wearing cricket jackets and flannels. It's quite flattering sometimes, I think, though we're not trying to lead anybody at all."

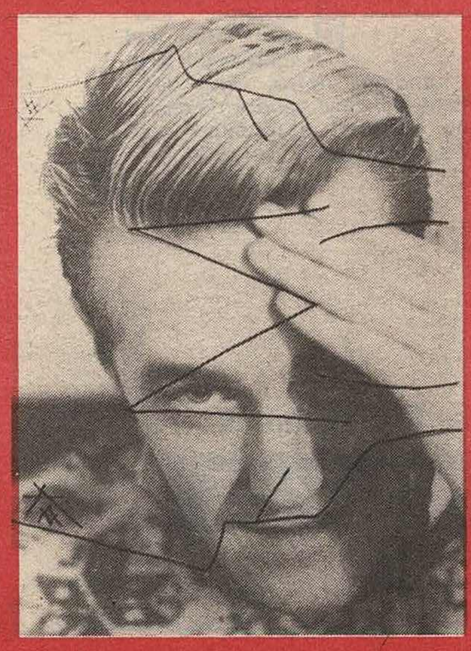
How do the rest of the band take to the added interest in Jobson's solo career?

"I think they enjoy my happiness on doing it, but I'm not too sure whether they'll enjoy me bringing it into The Skids. That's what we'll have to discuss. A lot of the soft, little things on 'Strength Through Joy' (the free album with 'The Absolute Game') — which was about jogging, not the Nazi phrase (so why use it?) — are similar things which I came up with within the band.

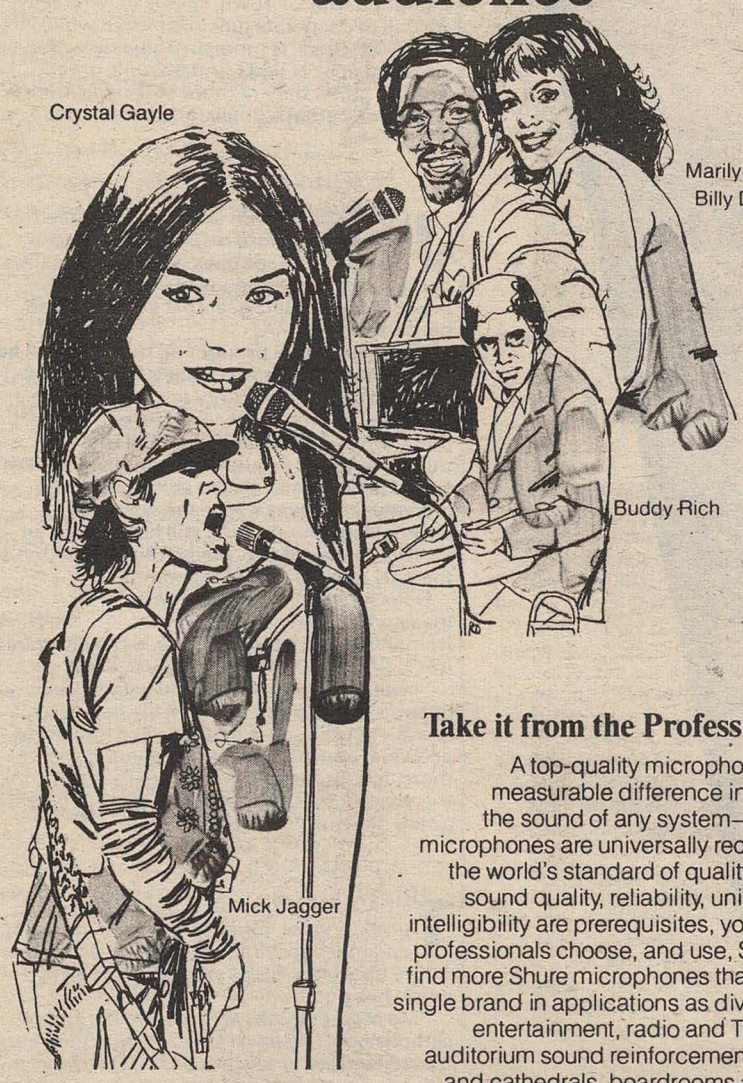
"I don't think Stuart (Adamson, guitarist) would enjoy me bringing it in, but then I don't admire his guitarring, to tell you the truth . . . and he knows I don't. I just don't go for that spotlight kid guitar thing at all."

CONTINUES OVER

"People say that me wearing blazers and cricket sweaters has something to do with aristocracy or public schools, but that's not at all what it represents. The smartness is part of the puritanism of my upbringing. I've always been used to things being crisp and clean."



fact: the microphone is your link with your audience



Take it from the Professionals...

A top-quality microphone makes a measurable difference in upgrading the sound of any system—and Shure microphones are universally recognized as the world's standard of quality. Wherever sound quality, reliability, uniformity, and intelligibility are prerequisites, you'll find that professionals choose, and use, Shure. You'll find more Shure microphones than any other single brand in applications as diverse as live entertainment, radio and TV, hotel and auditorium sound reinforcement, churches and cathedrals, boardrooms and council chambers, and public safety—anywhere that sound excellence is a prime consideration. They are the reliable, professional connection between you and the people you're trying to reach. Send for complete literature. Please let us know your microphone application.

fact: there's a Shure microphone that's right for your application & equipment...

SM81
First of the new breed of high-performance, studio-quality unidirectional condensers—technically state-of-the-art, exceptionally rugged and superb sound.

SM59
You've seen it on TV musical shows where sound quality is a must. Unidirectional, dynamic with *exceptionally* flat response, extremely low handling noise; mellow, smooth, and accurate sound.

SM58
The most widely used "on-stage" hand-held dynamic cardioid microphone—the world standard noted for its distinctive, crisp sound.

UNIDYNE® III
The world-famous UNI-DYNE® III family offers top value for money. Uniform cardioid pattern helps control off-axis colouration, background noise, and feedback.

SM63
Omnidirectional dynamic. Elegant small and lightweight with low handling noise. New dent-resistant grille and handsome champagne finished aluminium case always looks great on camera!

The Sound of the Professionals

® SHURE ®

Shure Electronics Limited
Eccleston Road, Maidstone ME15 6AU Telephone: Maidstone (0622) 59881

"They tell me they'll take me to the top, boy," he laughts. "Yeah, it's horrible, they still exist, these cocaine sniffing vagabonds.

"It's funny how times change so much that I now have the cardinal ring of success about me. I feel like I'm a hot fish in this, eh, not cold but warm sea of rock music just now."

However, The Skids still exist and he's excited about their prospects. His solo plans have received a temporary setback anyway, since Virgin have refused him permission to release a poetry album on Factory Benelux. Surprisingly, he took the news calmly, and plans to publish a book *The Gentil And The Gentleman* in the interim.

"Acting as business men, they're right," he affirms. "If it comes to the worst I might put it out with them, but I don't want to. But Virgin are alright — in most aspects I've had the freedom to do what I want, although I was a bit gullible when I signed for eight albums. They just wanted to make money though. However, I respect a lot of people at Virgin. They're very young in some departments and they're growing in confidence. And Branson has backed his staff completely to the hilt. I like the atmosphere there."

FROM PREVIOUS PAGE

He does acknowledge that the best night at Cabaret Futura featured assorted Skids improvising around pre-arranged structures behind him. But "businessmen" — as well as Ian Penman — are putting pressure on him to go it alone.

EVEN THE mistakes that resulted from Jobson's rush to self-betterment have eventually worked in The Skids favour. The potentially damaging 'Days In Europa' succeeded too in broadening their following — as much as Jobson's mind was broadened by the ideas that went into it.

Still, The Skids emerged from the controversy of that LP with their strongest album yet in 'The Absolute Game', and Jobson's sideline solo work is gaining in strength and bluster. It's not surprising, though, that he eyes the music press with suspicion after the bawling out he got for 'Days . . .' and his last encounter with *NME*, when Ian Penman's cassette machine malfunctioned during the interview.

So he must have been suspecting some major conspiracy against him when an hour into our conversation I discover that my recorder isn't working and I'd missed everything so far. However, he's convinced of my good intentions and produces another tape recorder.

Once the interview's over he demonstrates how it works and plays back a bit. His Scottish accent comes on almost incomprehensible, much stronger than it sounded in person.

"Oh dear, and I was doing my best to talk clearly," he says and than adds with an evil grin, "have fun transcribing it."

A most effective revenge.

NEW SINGLE ~ 7" AND 12" [extended]
"WHAT WE ALL WANT"
FROM FORTHCOMING L.P. ~
SOLID GOLD
GANG OF FOUR
MARCH
13 - SHEFFIELD UNIVERSITY
14 - LIVERPOOL UNIVERSITY
16 - LEICESTER UNIVERSITY
17 - BRISTOL LOCARNO UNIVERSITY
18 - MANCHESTER UNIVERSITY [MAINSTORM HALL]
19 - NEWCASTLE MAYFLOWER
20 - ABERDEEN UNIVERSITY
22 - GLASGOW TIFFANY'S
25 - EDINBURGH TIFFANY'S
26 - BIRMINGHAM TIFFANY'S TOP RANK
27 - COVENTRY TIFFANY'S
25 - DERBY ASSEMBLY ROOMS
30 - WEST RUNTON PAVILION
LONDON HAMMERSMITH PALAIS
SPECIAL GUESTS - PERE UBU DELTA 5

Now showing at Boots. For £3·99.

'Moving Pictures', the new album from Rush, is on exhibition right now at Boots.

It's only £3.99 – a lightweight price for heavy metal.

And, like all our Disc Deal albums, the price is the same for disc or cassette.

Get moving!

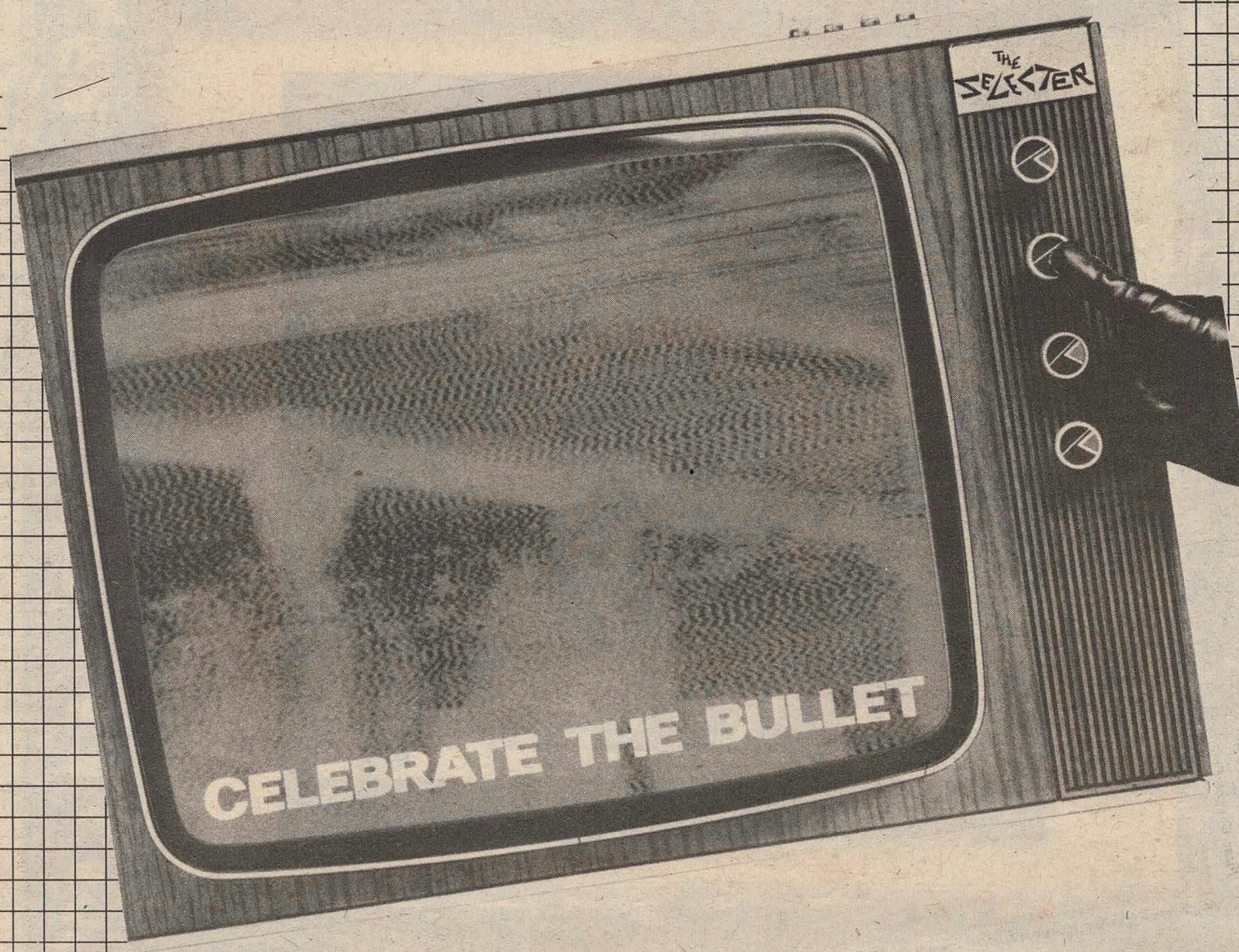
DISC DEAL

From Boots Record Departments. Subject to stock availability. Price valid until at least March 28th, 1981.

Boots

for the Special Touch

THE SELECTER.



CELEBRATE THE BULLET.

ONLY 3.99.

ALBUM OR TAPE.

AT THE HMV SHOP EVERY WEEK.

TOP ALBUMS AND TAPES FROM £2.99

TOP SINGLES ONLY 99p

THE HMV WINTER SALE IS STILL ON.

the HMV shop

All offers subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. **BIRMINGHAM:** NEW ST. TEL: 643 7029. **BRADFORD:** CHEAPSIDE TEL: 28882. **BRIGHTON:** CHURCHILL SQUARE TEL: 29060. **BRISTOL:** BROADMEAD TEL: 297467. **COVENTRY:** HERTFORD ST. TEL: 21001. **DERBY:** ST. PETERS ST. TEL: 364700. **EDINBURGH:** ST. JAMES CENTRE TEL: 556 1236. **ENFIELD:** CHURCH ST. TEL: 363 0184. **EXETER:** GUILDHALL SHOPPING CENTRE TEL: 35804. **GLASGOW:** UNION ST. TEL: 221 1850. **GLOUCESTER:** KINGS WALK TEL: 32231. **GRAVESEND:** QUEENS ST. TEL: 62226. **HOLLOWAY:** HOLLOWAY RD. TEL: 607 1822. **HULL:** WHITEFRIARGATE TEL: 226160. **LEEDS:** TRINITY ST. TEL: 35598. **LEICESTER:** KEMBLE SQUARE TEL: 537232. **LEWISHAM:** RIVERDALE TEL: 852 3449. **LIVERPOOL:** LORD ST. TEL: 708 8855. **LUTON:** ARNDALE CENTRE TEL: 35290. **MANCHESTER:** MARKET ST. TEL: 834 9920. **NEWCASTLE:** NORTHUMBERLAND ST. TEL: 27470. **NORWICH:** HAYMARKET TEL: 25490. **NOTTINGHAM:** BROADMARSH CENTRE TEL: 52841. **NOTTING HILL GATE:** NOTTING HILL GATE TEL: 229 1476. **PLYMOUTH:** NEW GEORGE ST. TEL: 20067. **PORTSMOUTH:** COMMERCIAL RD. TEL: 29678. **SOUTHAMPTON:** BARGATE TEL: 32654. **STRATFORD:** BROADWAY TEL: 555 0312. **STOCKTON:** HIGH ST. TEL: 66174. **SUNDERLAND:** HIGH STREET WEST TEL: 41267. **SUTTON:** HIGH ST. TEL: 6420084. **SWANSEA:** THE QUADRANT CENTRE TEL: 462094. **WOLVERHAMPTON:** THE GALLERY, MANDER SQUARE TEL: 29978.

ALBUMS

Pics: George Bodnar

Nick and the gang watch out for their TV faves: Corry, Crossy, Dally and Grundy.

HERE'S NICK PARSONS NOW!

TELEVISION PERSONALITIES
. . . And Don't The Kids Just Love It *(Rough Trade)*

THESE we have loved . . .

The TV Personalities had all the hallmarks of a band whose fifteen minutes was up as soon as 'Where's Bill Grundy Now?' faded from the popular consciousness. Which just goes to show how wrong you can be, as 'And Don't The Kids' is the best overtly *amateur* album I've heard in a long time, a welcome reminder that the literal meaning of "amateur" is "lover", in this case of a certain innocent pop sensibility long since lost by such as Buzzcocks.

This time around, the TVPs appear to have discovered literature, or rather Culture with a capital "C", a good many of the song-titles originating in books — *(Look Back In Anger, A Picture Of Dorian Gray, The Glittering Prizes)* or films *(La Grande Illusion)*. The formula's pretty much the same as before — bluff, gruff social realism with wry comedic overtones — except that they've got that bit better at playing their instruments and writing their words and tunes. Some things are only natural, I suppose, and their songwriting has at times a natural, unforced beauty impossible to fake.

Certainly, the chorus to something like 'The Glittering Prizes' is melodically priceless, just as its timely tale of a young no-hoper determined to "make it" in his office is a priceless fragment of everyday life. Technically, too, something like 'A Family Affair', with its subdued, menacing guitar backdrop, is way beyond the capabilities of the old TVPs in terms of atmosphere and effect. They don't lack ideas, and underneath the coy veneer of humour, there's a touching (and occasionally painful) emotional awareness, another thing that can't be faked.

It's not a perfect pop album, of course (whatever that is), some of the tracks being fairly ordinary in both content, construction and execution, but there's more than a fair share of songs like 'Geoffrey Ingram', where the matching of dour, resigned vocals with a delightful, twinkling guitar figure sets just the right tone for an excellent piece of pop fodder about a street-level 'Perfect Cousin', the kind of lad *"who gets away with that sort of thing"*.

Musically, the TVPs are still sparse and basic, though slightly "fuller" than before: if their early 45s were little more than bare blueprints, the songs here are like semi-formed mock-ups of possible pop songs, still rough and only partially fleshed-out ideas.

Herein lies a large part of their appeal: we've Rough Trade to thank (again!) for nurturing the TVPs and preventing their being emasculated with professionalism, "good" productions, and the like, for their particular magic lies in their half-formed nature, their humble hesitancy.

These we still love. Or should.

Andy Gill

TRUST
Repression *(CBS)*

ALTHOUGH this is their first attempt to crack the world market, Trust is the biggest rock group in France, where 'Repression' was released two years ago. Their following is nothing short of fanatical, and they are clearly not going to be a one-off phenomenon.

The somewhat unusual means they have employed of breaking through to transatlantic culture is to get Bernard Bonvoisin's lyrics translated by none other than Jimmy Pursey. This means that Trust combines the sharp edge of English punk consciousness with the stereotyped heavy metal sound of AC/DC. The album is dedicated to the memory of Bon Scott. It also means that 'Repression' is a rather strange record.

Trust may be a heavy metal band, but they are a heavy metal band who sing, in a totally uncompromising way, about political repression, and this automatically puts them leagues ahead of the vast wave of HM bands currently storming this country with their vile anthems to sexism. In fact, so angry and uncompromising are the lyrics of 'Repression' that when it was released in France it was refused airplay.

Jimmy Pursey has not failed to do them justice: *"The future prisons will still cage/The animals no one wants to see/No room to think, no time to remember/Put them in, bolt the doors/Beat them and defeat them/So never may they tell."* Where his own lyrics for Sham 69 were frequently excessive and histrionic, the art of translation seems to have taught him a measure of control.

Bonvoisin himself is a better writer than he is a singer. His voice is a very diluted copy of Bon Scott's, and his refusal to sound English in his pronunciation occasionally makes a mockery of what he's trying to say. The principal problem confronting Trust, however, especially in terms of their desire for success in England and America, is that their music is fundamentally at odds with their lyrics. They have achieved success in France because the new wave movement there is too arcane — too bourgeois and intellectual — to oust heavy metal from prominence. The "success" of spreading their message may therefore be deceptive; who can say if Trust's fans really care what Bonvoisin is singing about? Their sound is very orthodox Heavy Metal, and if they make it here, it will be because of that, not because people are stirred by his words.

If the French musical scene was a little more advanced, Bonvoisin might have more inspiring influences to draw on, and Trust might therefore be a more worthwhile band. No one song on 'Repression' sticks out as being any better or worse than any other, so there isn't much to say about the music. For its variation in tempo if for nothing else, 'Paris Is Still Burning' is the most memorable of them. The musical arrangement of the legendary Jacques Mesrine's poem *Le Mitard*, however, is impressive. One time Public Enemy No. 1 in France, Mesrine was an idealistic murderer of policemen and gangsters who, having escaped from solitary confinement at Fleury-Merogis, was shot dead in a Paris street in November 1979.

"Il est seul . . . sans soleil/Et n'a meme plus son ombre/Infidele compagne, elle s'en est allee/Refusant d'etre esclave de ce vivant mort-ne." If Trust are really inspired by the lyricism of political martyrdom, they might consider tailoring their adopted musical style to suit it. They must recognise that music, e.g. HM, has its own ideologies.

Barney Hoskyns

MIDNIGHT FLYER
Midnight Flyer *(Swansong)*

I'D LIKE to say that Midnight Flyer is Maggie Bell's new band, but it's a bit more accurate to say that she happens to be their lead singer.

On the front cover there's a Yorkie-type truck and a big American car on a desert highway — somewhere up the A1? Inside we see some tight-lipped men playing roulette in a darkened room and four girls with hard faces and split skirts standing around looking dead bored. The sexual orientation is clear, before you've even heard a note. Why do all these machismo images have to be so predictable?

The album reeks of cemented rock 'n' roll attitudes; nothing ever changes in this world of rip-off and cliche. The men are all big studs, the women all teenage virgins or whores, and every song rams the point home. From the first few bars you know they'll be taking no prisoners: in 'Sweet Loving Woman' a lonely millionaire rock musician is looking for a *"sweet young girl with love to lose"*; by the end of the album it's the appallingly self-righteous 'Rough Trade', about a prostitute who can't make a good relationship anymore, *"you got no shame / no-one's to blame"*. This deeply-entrenched sexism and complete lack of understanding seems absurd, until you glance at the cover again, and the whole thing falls into place.

Maggie Bell herself, so energetic in the ill-fated Stone The Crows, is a great singer, but this album is brain damage as far as she's concerned. To be fair it's not all her fault. Producer Mick Ralphs must have forgotten she was female and set the controls wrong. Her voice sounds too thin, her howls just snarls, her gritty voice a bit too heavy on the grit. When she bawls out 'Do You Want My Love', she sounds like a woman with a sore throat yelling at her kids from the kitchen window.

As far as the band goes, all the guitar licks and drum fills are just what you would expect from a Bad Company clone; turgid, repetitive, and a crashing bore. In fact, it's as boring as what the woman on the street corner is going to have to put up with for her £20.

Dorota Koc

THE MOTHMEN
Pay Attention! *(ON-U)*

I KNOW nothing of The Mothmen save that their names are Chris Joyce, Tony Bowers, David Rowbotham and Bob Harding (drums, guitar, guitar and bass respectively, with minor variations), and that a group of that name once had a single released by Manchester's Absurd label. I'd like to learn more, as 'Pay Attention!' is a surprisingly accomplished and idiosyncratic debut, showing them to have a fine grasp of mixing and matching styles and approaches with a pointed sense of individuality.

The album opens with 'Afghan Farmer Driving Cattle', a respectably rootsy piece of reggae thankfully free of the "whiteness" that usually infuses Caucasian reggae, and possessed of a sharp dubbing-edge. This is followed by a couple of tightly shambolic chunks of Beefheartian boogie, 'Animal Animaux' and 'Not Moving', both of which are a little too fragmented to attain maximum motive power, but which churn along nicely nonetheless.

These are the most accessible moments on 'Pay Attention!', purely because of their traceable reference-points; the rest of the album veers sharply towards an invigorating experimentalism which succeeds because it presents the *results* of experiments rather than the actual *process* of experiment.

The album's centrepiece, a lengthy percussion-based track called 'Mothman', takes up all of side two, and sounds like Gilbert and Lewis's 'Kluba Cupol' crossed with Bow Wow Wow or Adam, with shifting patterns of sound filtering through the thunderous metallic rattle of tom-toms and the fuzz-guitar drone figure which form the foundation of the piece. There's no singing, but a varied selection of indeterminate vocal grunts mixes in with the background sound. It's good — the percussion is excellent — and harrowing in its intensity, but ultimately way, way too long, as are all side-long tracks.

Whether The Mothmen can build on the successes of 'Pay Attention!' remains to be seen. But with a little pruning here and there, and a more concise approach in places, they *could* be contenders.

Andy Gill

TANGERINE DREAM
'70 — '80 *(Virgin)*

THE VIRGIN empire was built on the early '70s success of Mike Oldfield and Tangerine Dream. With the release of '70 — '80', both have now been accorded the "accolade" of retrospective quadruple boxed sets. In one sense, then, this album is a monument to corporate success. In another, musical, sense, it's a monument to the efficacy of the sequencer, a box of tricks without which the career of Tangerine Dream might not have been quite so successful.

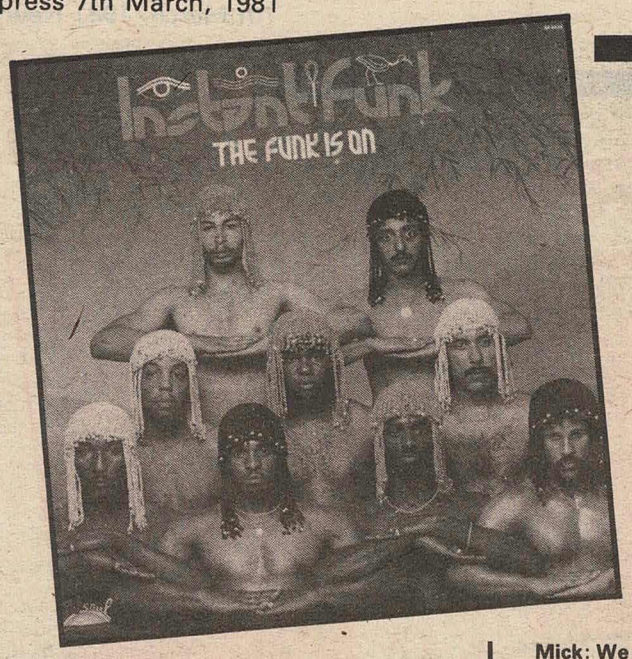
Side one covers the early stuff, typically "experimental" electronic pieces from 'Alpha Centauri' and 'Zeit', and the more interesting 'Wahn' from 'Atem', which features drums combined with the sequencer-driven symphonic-wash approach which reached an early apogee on 'Phaedra', which takes up side two.

Five of the remaining six sides deal, in truly cosmic fashion, with their subsequent eight albums, ending up with the remarkably similar 'Tangram Pt.1'; played back to back with the earlier material, it's difficult to say exactly which precedes which. Whether this means that the group has ossified or that they were ahead of their time is entirely a matter of opinion.

Side six contains the obligatory "unreleased material" for which people are supposed to buy the entire package. One track apiece from Froese, Franke and Baumann: Froese's 'Baryll Blue' and Baumann's 'Haunted Heights' are quiet and stately pieces, effectively atmospheric and mildly soporific, while Chris Franke's 'Chimes And Chains' is more lively, but constructed with crushing predictability and lacking in any real sense of direction.

All in all, not the most tempting of bait.

Andy Gill



INSTANT FUNK
The Funk Is On *(Salsoul)*

The scene is a small kidney-shaped office on 122nd St. Nine members of a low-rent funk outfit are in conference with their manager. The mood is depressive and the members pick at the arms of their chairs and look at their boss sulkily like kids being forced to go to bed before they've done having fun. The boss, Mr. Pip Tigress (aka Sy Wanagra), is laying down his formula for success on the boys. It guarantees a few extra bucks on the club circuit in exchange for their pride, integrity, public dignity and other trifling matters that have 'kept them in Bum's Alley for too long.'

Boss: And so fellahs, frankly that's it — either you wear 'em or you're out.

Shay: Aw c'mon Mr Tigress, people'll laff.

Boss: *They-will-not-laff.* Watsamatta wid you guys? You don't recognise style, is that it? You don't feel part of modern trends maybe? You're so different?

Paddy: But they're *unmanly,* Mr. Tigress. We cut the album full of macho grunts and man talk and you want we should appear upfront as fruit baskets?

Boss: Jerk! Everybody is wearing these things. Everyone! You never heard of Bo Derek?

Brenden: But she's a lady, Pip, a fe-male! Remember? Nobody asked to see Dud Moore in one.

Boss (sinking back in his chair): I can't believe it. This I can't believe. Is this Instant Funk talking? Is this the band I moulded wid my own two fists?

Mick: We only hired you last week.

Boss: And don't talk back! My God, you talk about being cissies when you won't even acknowledge what every beefcake on the street is currently got on his head! All of a sudden you know so much about fashion?

Finbar (fingering one of the notorious garments): Tch. They look like goddamned thirty cent lampshades.

Sean: Worse . . . Heinz have out this new variety of spaghetti and sweet corn and I swear if you poured a can over yo' head it wou-

Boss: Shaddup: The lot of you just shaddup! OK, Martin, hand the rest around. That's a silver one for you Shay and sort out who should wear the gold.

Paddy: If my mother could see me now . . .

Boss: Okay, Okay. Now then. Everybody got one? Good, now let me see how it looks. (He stands back a few paces). Wonderful! Magnificent! From now on I promise you Instant Funk will be world famous for their head-dresses.

Sean: You said it, brother.

Boss: Seriously fellahs, you look set to break hearts. Demons! Casanovas!

Finbar (quietly to Mick): You wanna be Shirley Bassey or Patti Boulaye?

Boss: I see it. I see the album jacket. Nine guys in a pyramid formation, naked but for their head-dresses. Goddammit we'll beat Maurice White to this one!

Ned: I'll never show my face at The Heavy Swede again.

Boss: Alright, here we go. All link arms for the photo. Try not to look self-conscious, now. Everybody comfortable? OK, SMILE! . . .

Danny Baker

GROWN MEN & MUSIC Part 133

(A TRUE STORY)

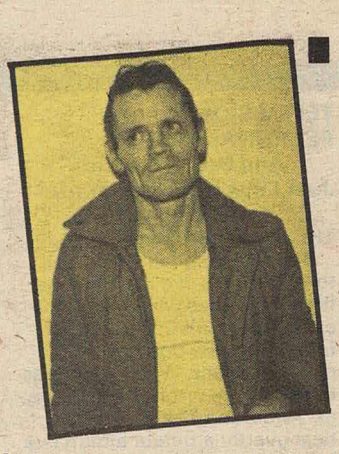
CHET BAKER
Once Upon A Summertime
(Artists House)

CHET BAKER had it made one year and blew it the next. The year was 1954, and Baker (25) was America's most popular modern jazz trumpet player, whilst Miles Davis — whose thunder Baker was *supposed* to have stolen — ranked ninth in the ratings.

An irresistable combination of James Dean's visual sensitivity, an easily accessible (if somewhat tristful) style and 'My Funny Valentine' — a hit he'd scored whilst still a key member of Gerry Mulligan's then-innovative pianoless quartet — had this archetypal Young Man With A Horn poised on becoming the biggest post-war populist jazz star.

Smack promptly put paid to all that. And, though Baker's good-looks, fans and teeth quickly deserted him, surprisingly his *lip* didn't. Always a lyrically introspective player, he seems to have possessed a tenacity rarely revealed by the worrisome fragility of his tone, his economical use of notes and the prevailing melancholic romanticism that haunted him.

Whilst never again attaining anything remotely like his previous popularity, Baker — often running scared, broke and busted — still managed to appear (mainly as leader) on close on 20 LPs over the last



three years. However, the aura of extreme sadness that pervades so much of his work usually gave the distinct impression that the only purpose for his participation was to pay off pressing debts. Occasionally, he managed to rekindle a spark of inspired optimism which, logically, should have long been extinguished and this album, recorded in just one day in February 1977, is one such jewel, depicting Mr Chet playing with dignity and avoiding the embarrassment of maudlin self-pity.

His bullet-biting team-mates — tenorist Gregory Herbert, pianist Harold Danko and the fearsome pairing of bassist Ron Carter and firebrand drummer Mel Lewis — steer him well clear of any sentimentality, making it quite clear that if Baker isn't up to scratch, he'll be blown away in the tackles.

It's a mature attitude that pays off handsomely. This is the first album in many a year worthy of Baker's name, offering more than a just fleeting glance of what the fuss was once all about. Still, despite its vitality and undoubted excellence, the album may not be able to activate for Baker the kind of unprecedented interest which has elevated Art Pepper to superstar status. But having spent the best part of his career portraying The Beautiful Loser, any other role would now seem out of character.

Roy Carr

An LP that, even though it's already three years old, is still going to count as one of the most powerful British releases of 1981.
CHRIS SALEWICZ
N.M.E. 14.2.81

At a recommended retail price just a penny short of three pounds there is little excuse not to invest in a reggae landmark where the heart of the Congos beats a triumphant celebration.
JON FUTRELL
BLACK ECHOES 14.2.81

Be thankful then, for the mediocre output that has paved the way for the truly remarkable "Heart Of The Congos", recorded in 1978 with Lee Perry, and now finally given its first general release by the Beat's Go-Feet label.
"Heart Of The Congos" has acquired legendary cult status through the rare imports of two earlier mixes: such notoriety is for once fully deserved, and the Beat are in credit for their decision to use their label for such a worthy release.
Few such essential purchases exist.
JOHN ORME
MELODY MAKER 14.2.81

Fisherman
c/w
Can't Come In
Double 'A' side single by
The Congos
from the album "Heart of the Congos"
£2·99 r.s.p.
BEAT 2
GO-FEET RECORDS

A yen for pleasure

RIUICHI SAKAMOTO
B-2 Unit *(Island)*

I'M NOT sure who must accept responsibility for perpetrating the myth in the very first instance, but throughout this century Western culture frequently displays an almost paranoid distrust for advanced machinery. The inherent fear being that, without prior warning, machines would successfully usurp their creators. Perhaps, one day, they will!

The Japanese don't appear to have that dread. For all their alleged inscrutability, the Japanese have made it quite apparent that they don't glorify machines in the same thoroughly misguided manner that right-wing Futurists of half-a-century ago did, but respect the practicality of efficient hi-tech mechanism. Machines, they rightfully believe, are there for society's betterment, convenience, pleasure and — as any Nipponese electronics manufacturer will substantiate — profit. They never once forget precisely who is in control.

B-2 Unit is yet another project organised by Yellow Magic Orchestra overlord, Riuichi Sakamoto. In this instance, the keyboardist is joined by XTC's Andy Partridge and the firm of Tadashi Kumihara and Kenji Omura. Aside from being identified on the sleeve as *musicians,* their exact roles are unspecified, so that it's never made apparent exactly who is responsible for what: if everything is the result of electronically-generated sound patterns or if standard (rock) instruments are *treated* to achieve the desired effects.

Aural evidence would suggest that computer programmer Hideki Matsutake and a full team of sound engineers headed by Dennis Bovell make extensive contributions to the outcome of Sakamoto's compositions(!).

With the exception of the vocal vagueness of the rather brief 'Thatness And Thereness,' B-2 Unit is strictly an instrumental exercise with side one almost entirely given over to the exploration of endless computer-sequenced polyrhythms. Despite the veneer of playfulness, there's a slightly eerie undercurrent to many of these hypnotic pulses, but it's not until the second side that it truly surfaces.

'Riot In Lagos' is precisely what it implies — an electro-verite soundscape of madness and mayhem so vivid as to make one's blood run cold whilst leaving very little to the imagination. 'Not The 6 o'clock News,' offers no respite, being a CeeFax variant on the familiar past-time of rapidly spinning a radio dial to create an instant collage from dozens of stations. Yet again, death and destruction dominates these American-derived news flashes.

The Yellow Magic Orchestra were, as far as I know, the very first Japanese band to openly display their abhorrence to the distorted stereotyped imagery the West has of Orientals. If there's a noticeable streak of subversiveness in Sakamoto's stance, it isn't concerned with a world threatened by the micro-chip — that's just a diversion — but by stupidity. The West is no longer the Best as the prophetic(!) 'End Of Europe' suggests. Squadrons of unidentified airships drone menacingly overhead in such numbers as to blot out any light before discharging their lethal cargo. As to whether this truly harrowing apolcalyptic (grand) finale is meant as pointed black comedy, symbolic of the west's self-destruction, or the outstanding Hiroshima account being settled with interest, is open to interpretation.

But who says the Japanese don't have a sense of humour!

Roy Carr

Pic: Peter Anderson.

An optimistic salesperson tries to sell Riuichi Sakamoto a second-hand cassette recorder.

ERIC CLAPTON
Another Ticket *(RSO)*
ROBIN TROWER
B.L.T. *(Chrysalis)*

CLAPTON'S very first solo album, over a decade ago, saw him moving away from the improvisational excesses of Cream: he was after something both tighter and more relaxed, a guitar style that was spare as well as noticeable.

Fine in theory, but in practice it's this spectacular tastefulness which has trapped him since 1970, despite a blossoming in the tougher, rocking context of Derek And The Dominoes.

As time goes by, though, 'Layla' seems more and more like an enterprising anomaly among the dreary list of solo offerings, with their safety-catch of a touch of reggae, touch of country, touch of blues — a nice touch of everything and not forgetting those very nice touches from Eric himself.

'Another Ticket' is more of the same, with a slight change of emphasis and musical partners. Given the presence of Albert Lee, the country side is surprisingly played down, and you'd expect more vocal clout from ex-Procul Harum keyboards person Gary Brooker.

Eric's own voice, like his writing ability, hasn't improved any: what used to be its untutored low-key charm is now thoroughly insipid, especially when dealing with the title track and another mawkish love song 'Something Special'.

The vocals get ridiculous on the gospel of 'Hold Me Lord', during which Eric grows sick on wine and women in Bethlehem and saunters over to Galilee for a grapple *("Hold me tight, I beg of you")* with Him — Big Daddy or Jacky Pallo? And the cover of Sleepy John Estes' 'Floating Bridge', sounds like a Barron Knights version of Ry Cooder . . . There's all sorts to be said about 'Another Ticket' (Chris Stainton on keyboards blah blah) but nothing *for* it.

While Clapton was stretching himself with (drowning in?) Cream, Robin Trower was all economy with Procul Harum, his fuzzy punctuations at their best on 'Home'. After he went solo, he started to build sub-Hendrix extensions, which at least crumbled steadily thanks to grit-voiced bassist Jim Dewar and ex-Sly Stone drummer Bill Lordan.

For 'B.L.T.' Dewar has been replaced by Jack Bruce (that Cream again!) whose melodic bass and vocal phrasing lend Trower's compositions more plangency and atmosphere. But Trower tracks they remain, the boogier end of the blues, hard (wake up, Eric!) but empty.

All this shoddy material on both albums . . . but guitar giants should be able to turn crap into diamonds, like Hendrix playing 'Laughing Sam's Dice' with a drummer as much prone to error as brilliance. Trower has never been capable of that, nor has the much 'greater' Clapton even if he has been called 'God' and did make the blues accessible to a whole white generation. These days they just keep coming back to bore.

Paul Tickell

Dexys Midnight Runners

Dear Readers

It's over six months now since our first communication when we stated that we wouldn't be doing any more interviews with the music papers and even now the bitching continues. Gallant reporters from all the papers never miss an opportunity to call us funny names or make snide remarks about our craft. The Musical Express (which, incidentally, we felt had more integrity than the other papers) seems intent on making Kevin this year's whipping boy. You won't do it chaps—he's stronger than you. Besides, the best thing you can do is ignore us then perhaps we'll go away . . . then again, perhaps not.

For those interested, some of the previous members of the group left suddenly after hatching a plot to throw Kevin out and still carry on under the same name. What happened was, Kevin discovered the scheme and asked the would-be overthrowers to leave. At the time of their exit the gentlemen were far from impressed with the group's future plans as well as with suggestions that they might learn new instruments. However, the main source of their heartache was the group's image and stance which they felt didn't particularly represent them anyway—a perfectly justifiable opinion since they were all initially recruited from very different walks of music. They now have their own group and we wish them the best of British (oh, and we don't mind you claiming credit for Kevin's ideas, honest chaps).

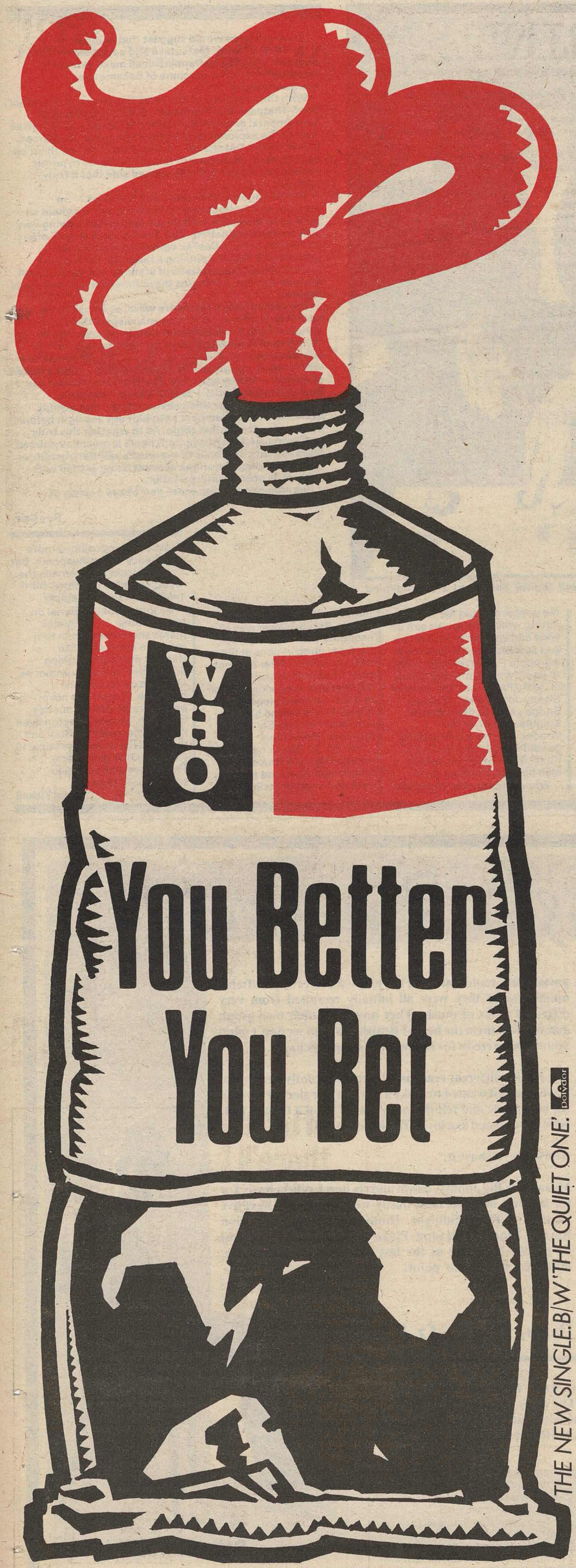
For totally different reasons Al Archer recently decided to leave. He had wanted to make a start on a project of his own for some time and felt that now was as good a time as any. He will be missed as a loyal friend most of all.

And there you have it.

Meanwhile Big Jimmy, Kevin and six new fusiliers have, for the last few months, been busily working on our next live venture, "The Midnight Runners Projected Passion Revue". More of that soon. Please don't expect this group to be exactly the same as the last one. It has to be better, otherwise there's no point.

Dexys Midnight Runners

We want to apologise to anybody who wrote to us over the last few months and hasn't received a reply. The delay was caused by our moving offices. We can now welcome letters at Intense Emotions Limited, 4 The Willows, Four Oaks, Sutton Coldfield, West Midlands.



Okay, John so we look stoopid, but have you checked those guys on page 36, yet?

THE BEACH BOYS
The Capitol Years *(World Records)*

LET'S NOT kick around the sand-dunes: this boxed set is, quite simply, the finest Beach Boys offering ever released.

A seven album, 123 track compilation, pieced together by Beach Boy freaks Roy Gudge, Mike Grant and their mates around the world, it spans the years 1962-70 and includes the group's greatest hits, some notable misses and even a number of goodies you weren't aware of — all superbly packaged and replete with a set of highly informative notes that fill an enclosed 12 page booklet.

Certainly there's plenty for the aficianado to mull over, for even some of the seemingly predictable tracks are not quite what they appear to be. The version of 'Be True To Your School' proves to be the one that originally graced the 1963 single, an item never before released on album, while 'Fun, Fun, Fun' turns up in its original mono mix for the first time since '67! Elsewhere there are other surprises and oddities, including a version of 'Auld Lang Syne', only previously available on a Capitol promo radio transcription, and a harmonically intricate acappella rendering of 'The Lord's Prayer'.

Most intriguing of all is the album titled 'The Brian Wilson Productions', which features eight titles from The Honeys, the girlie group that eventually materialised into Spring; a brace of forgettables by Gary Usher; four songs from the mysterious Sharon Marie, including a heavily Spectorised 'Runaround Lover'; the two numbers that the Beach Boys themselves recorded under the pseudonym The Survivors; and, amazingly, the best track of all, 'Guess I'm Dumb', a 'Don't Worry Baby' soundalike that features a marvellously sinuous lead vocal by Glen Campbell, set against background support by Brian Wilson and The Honeys.

('The Capitol Years' is available by mail order only from World Records, P.O. Box 11, Richmond, Surrey TW9 1QP, price £25.75 inclusive of postage and packing).

Fred Dellar

JOE SAMPLE
Voices In The Rain *(MCA)*

THE LAST Crusader to release a solo album since the watershed success of 'Street Life', pianist Joe Sample calls it quits and takes the soft option like Stix Hooper and Wilton Felder before him. Whereas both 'Rainbow Seeker' and 'Carmel' managed to bridge that nebulous stretch of space between the jazz mainstream and crossover without cramping Sample's distinctive style or enviable facility, 'Voices In The Rain' reduces everything to a lowest common denominator. This is jazzak.

Sample's music has been overwhelmed by an ingratiating prettiness that borders on the mawkish and a self-importance that insists on spurious displays of expertise. There's no other obvious justification for all his tiresome tinklings across the higher scales, and what was once funky in Sample's left hand is now flaky at best.

Equally disturbing, either Sample's songbook has turned its final page or he simply can't be bothered to extend or exert himself anymore. 'Eye Of The Hurricane', 'Dream Of Dreams', 'Greener Grass', the title track — there's nothing, not a note or a phrase amongst all this marshmallow romanticism that isn't all too familiar. Everything, even the pompous pseudo-classical frills of 'Sonata In Solitude', toes the same dowdy late-night line, and seems literally terrified of interrupting its own sluggish flow of recycled ideas.

'Burnin' Up The Carnival' is the obligatory vocal, but Josie James hasn't the range for its jaunty, Brazilian up tempo and George Duke shrugs this sort of thing off much more convincingly anyway. Flora Purim sings back-up here, also performs a wordless "act of love" (so it sez on the sleeve) on 'Shadows', an otherwide dreary little flight of fancy on side two. Production, instrumentation and full supporting cast of capable session players are all standard Crusader fittings. But chip away the mahogany gloss and you're left with cheap pine.

If this is supposed to be jazz or Sample's idea of how the sum of a lifetime's outstanding musicianship should be presented to a wider public, then Oscar Peterson is avant-garde and Sample himself is being incredibly condescending towards his new audience. 'Voices' is easy money: a hit.

Angus MacKinnon

Joe Sample.

CREEDENCE CLEARWATER REVIVAL
The Royal Albert Hall Concert *(Fantasy)*

ELEVEN YEARS after the event, Creedence Clearwater Revival remain the essence of the rock and roll group as a motivating force. Caught here live and in living colour with John Fogerty at his leather throated best, Creedence demonstrate a basic understanding of direct action — the lead singer and principal guitarist giving his diamond-studded repertoire the benefit of a frightening committment.

Fogerty's unswerving protest on 'Fortunate Son' caught the imagination of a million GIs forced to participate in a bloodbath for which they had no answer and for which they often lost their human pride. His 'Born On The Bayou' and 'Proud Mary' gave modern American folk parables a dignity that lifted their subjects above poverty.

Wherever this record was recorded (current litigation aims it was Detroit, not London), the overall potency of the performance gives the lie to any suggestion that all Californian music of the time has inevitably dated and sickened. For Creedence, and Fogerty in particular, true roots lay in the heartland of the American South, in its concoctions of black R&B and white-trash country. That such a sound has endured is proven by this representative concert and its selection of hits.

If it is true that Fogerty, six years after finishing his two excellent solo albums, is to reform the original group then one can only hope that he still has the talent to remain ahead of his time. He's one of the few figures in popular music whose careers deserve assessment and devotion.

Max Bell

THE FIRESIGN THEATRE
Fighting Clowns *(Rhino)*

AT LAST. It's been a good few years since the last Firesign album, 'Just Folks — A Firesign Chat' (itself coming several years after 'In The Next World, You're On Your Own,' their last for American CBS), was unleashed upon a largely ignorant world.

The reasons for this ignorance are obvious, especially this side of the pond. For one, Firesign albums have *never* been available in this country as other than imports or cut-outs (shame!); for two, they derive much of their meaning from American mores, customs, caricatures and (above all) television; for three, the Firesign brand of surreal satire is almost totally devoid of punch-lines.

This last factor is what gives their albums their enduring quality: unlike other comedy records, which, once heard, are effectively dead, Firesign's can be played and unpeeled time and time again, with no diminution of effect. I'm still playing mine after almost a decade, and hearing things I never noticed before.

'Fighting Clowns' takes the format of a cabaret-style show offering both sides of the nuclear war picture for a group of passing bozos seduced in turn by jingoism and pacifism. Subtitled "A Full-Frontal Entertainment", it contains a clutch of *National Lampoon*-type spoof songs — not usually Firesign's strong suit — the best of which is a silky-smooth four-part harmony soft-soul number called 'Hey Reagan', and a few sharp cameos of contemporary life, like 'In The Hot Tub' — sick, stoned, selfish in-tub chat.

Nice to see they haven't lost their satirical ear, or their grasp on contemporary issues. Jingoism and pacifism: escapism and realism. The way they put it, the congruence is obvious. Not one of their best records (try 'Everything You Know Is Wrong' and 'Don't Crush That Dwarf, Pass Me The Pliers'), perhaps, but it's good to hear from them again.

Andy Gill

PRINT....

Connoisseurs of the quiff and dilettantes of the back-comb will take delight in Jurgen Vollmer's *Rock'n'Roll Times,* 80 pages of hardcore greasy kid stuff from the earliest of the '60s.

The photographs are different because their settings are Hamburg and Paris, and because Vollmer brings an almost documentary approach to his subjects — lots of cheesy bedroom shots alongside the more usual streetcorner poses.

Vollmer was part of Hamburg's coffee bar and jazz beatnik scene, all existentialism and black clothes, who became interested in rock after seeing The Beatles at the kaiserkeller. He became friendly with the group, together with Klaus Voormann (who later designed the 'Revolver' cover), and Astrid Kirchherr, who became drummer Stuart Sutcliffe's girlfriend and was the one who turned the group off brylcreem and onto 'beatlecuts', the French fashion of the day, as these shots sometimes show.

Vollmer's Hamburg Beatle shots — there's ten pages of them here — have since become classics. Lennon describes him in the foreword here as "the first photographer to capture the beauty and spirit of The Beatles", and it was Vollmer's pic that became the cover of Lennon's 'Rock And Roll'. The book's been out for a year or so and at six quid for an import copy *(Editions de Nesle, Paris)* isn't cheap. Obsessives can save their empties.

Neil Spencer

The State Of The World Atlas
by Michael Kidron & Ronald Segal (Pan £5.95)

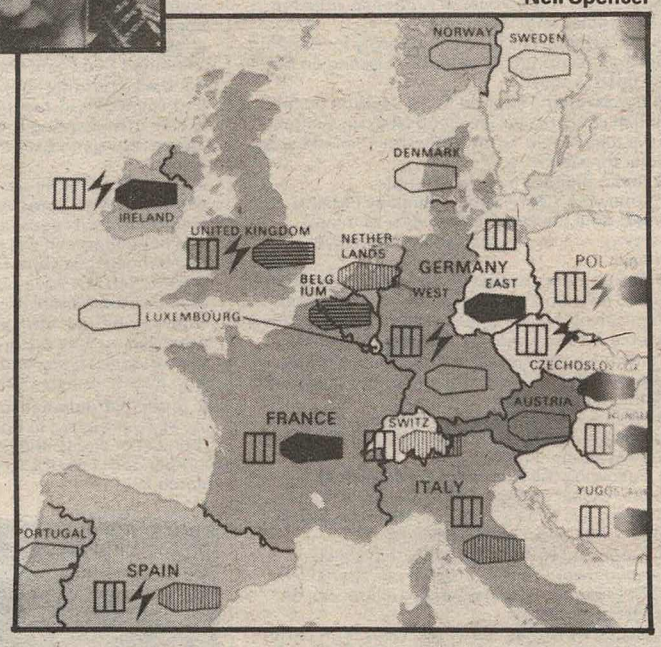
THE best ideas, it's said, are often the simplest. That's certainly the case with *The State Of The World Atlas,* a political reference book which manages to translate hard, boring statistics into often shocking visual statements.

Unlike normal atlases, which treat "facts" as fixed and immutable, it claims only to represent the world at a particular point in time, its 66 full-colour spreads dealing with comparative levels of militarism, natural resources, education, trade, dissent, etc, over the past few years. One of its more striking devices is the use of "block diagram" maps which preserve the geographical relationships beteen states but distort their sizes to fit the statistics — a highly effective way of showing the North/South dichotomy in things like food, trade, and income.

Besides a wide range of colour-codes and diagrams, the book also makes use of emotive symbols to denote certain characteristics: a clenched fist for resistance, skulls for famines, syringes for Soviet "psychiatric" hospitals, etc. The map on the right shows, amongst other things, that the UK detains political prisoners, uses and condones torture, and has only "suspended" the death penalty. . .

Required reading for politically-aware Smeetons everywhere.

Andy Gill



The no-law back-door surveillance baby

Who's Watching You?
by Crispin Aubrey (Pelican £1.50)

THIS is a very important and significant book, the first mass-market, readable account of Britain's security services, aimed directly at the dark heart of that most fashionable and pervasive of modern paranoias — BIG BROTHER IS WATCHING YOU.

Crispin Aubrey is not only an extremely effective journalist but has also had first-hand experience of his subject, as one of the three defendants in the ABC Official Secrets Trial.

Aubrey's account of the background to his case and the trial itself makes gripping reading and provides a valuable personal perspective. Surrounding it is a factual summary of all aspects of the subject of national security — a patchwork of incidents and intrigues which, when stitched together into a continuous narrative, reveals the true nature of our current situation.

The three main security services in Britain are the Special Branch, M15 and M16. The Special Branch has its headquarters at New Scotland Yard and has actively investigated the IRA, the black community, Welsh nationalists, journalists, trade union members, asked students to supply information on their friends and associates, and even toured schools asking about the political leanings of teachers.

The next step in the security hierarchy is M15, who are more involved in long-term surveillance. Their Central Registry is reported to contain several million names, but MI5's existence is not recognised by any legislation and details of its costs and operations are secret. They are known to have bugged trade unionists and MPs and it has been claimed that even Harold Wilson, when he was Prime Minister, was bugged.

Even more secret is MI6, the true Secret Service, which officially doesn't exist. According to Bernard Nossiter, former London correspondent of the *Washington Post,* MI6 "stage-manages coups, burgles safes, blackmails the vulnerable and practises most of the other curious arts familiar to well-endowed agencies with overseas interests". It was MI6 who invented that ultimate euphemism for assassination: 'termination with extreme prejudice'.

Aubrey analyses the methods used by all these outfits: phone tapping, letter opening, electronic surveillance and computer systems.

None of the security agencies is open to public accountability, and of 95 subjects on which parliamentary questions will not be accepted are 'security operations' and 'telephone tapping'. We have a repressive Official Secrets Act, D-notices, jury vetting and no Bill of Rights or any legislation guaranteeing personal privacy. As Aubrey says: "If we cannot make a phone call, attend a public meeting or get involved in a trade union without fear of surveillance, where do our freedoms lie?"

Who's Watching You? enables the reader to match paranoid imaginings against hard fact. It's an open question whether it will make you feel any more "secure".

Dick Tracy

In Our Time
by Tom Wolfe
(Picador £2.95)

THERE are only a few corners left in the world where the flamboyant literary figure is still tolerated, let alone honoured with the highest form of tribute society can pay the singular artist — guest star status on TV chat shows. America is one of the corners and Tom Wolfe is one of the figures.

Separated by education and temperament from the American mainstream, Wolfe enjoys his distance from the species. He observes them with a cartoonist's eye for the exaggerated feature and the key foibles, and backs up his observations with a keen grasp of social history, not to mention a medical textbook (whoever heard of an artereosclerotic *anything*?) and a very genteel wit.

Another *Harpers* article reviewing the past decade, along with one from *Esquire* magazine on the same subject, form the basis of *In Our Time,* which looks fat but is really rather scrawny. Its bulk consists of drawings and caricatures, many culled from Wolfe's previous books. One particularly glaring inclusion in a book that's supposed to be about the '70s is a caricature of Conservative MP Duncan Sandys. And Wolfe's drawings, it must be said, are not uniformly great. On the other hand, he trains his telescope on the tell-tale details of changing style with infallible accuracy.

Peering through it, America, in what Wolfe optimistically concludes is her "Elizabethan period, her Bourbon Louis romp, her season of rude animal health and rising sap!". . . America seems quite ridiculous and almost wonderful, as divorce becomes fashionable, health becomes a religion, and being old becomes a greater stigma than being poor. Children have to beg their divorcee parents on school open days not to talk about coke, Acapulco and Fleetwood Mac, and young men still have noble ideals like wanting to go to Europe and kidnap industrialists for the Revolution and then write a book about it and make a lot of money.

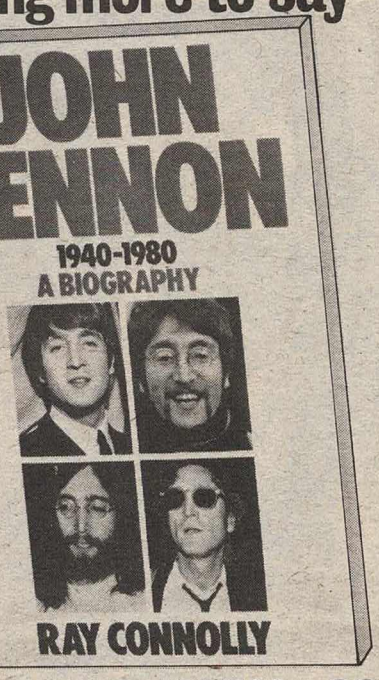
One thing that has been overlooked in these brief, amusing sketches of the signposts of contemporary life is the rise to abundance of the coffee-table status object. *In Our Time* is just such an object. Tom Wolfe has finally made a contribution to the furniture he so eloquently describes.

Paul Rambali

ALIVE AT LAST!
Harvey Goldsmith Entertainments presents
GRATEFUL DEAD Rainbow Theatre
Friday 20, Saturday 21, Monday 23, Tuesday 24, March
7.00 pm Tickets £6.00, £5.00 from Rainbow and Usual Agents, and by post, Rainbow, Finsbury Park, London N.4.

Paul Loasby for Kiltorch presents
ROSE ROYCE plus support
FAIRFIELD HALLS CROYDON
SUNDAY 15th MARCH
2 Shows — 5pm and 8pm
Box Office, Fairfield Halls, Park Lane, Croydon, tel. 01688 9291
Tickets £6.00 £5.00 £4.00
MANCHESTER APOLLO
THURS 19th MARCH 7.30
Box Office, Ardwick Green, Manchester, tel. 061 273 1112/3
BIRMINGHAM ODEON
MON 23rd MARCH 7.30
Box Office, Odeon Theatre, New Street, Birmingham, tel. 021 643 6101
BRISTOL COLSTON HALL
THURS 26th MARCH 7.30
Box Office, Colston Hall, Bristol, tel. 0272 291768
BRIGHTON DOME
MON 30th MARCH 7.30
Box Office, Dome Theatre, tel. 0273 682127
Tickets for all shows except Croydon £5.00 £4.50 £4.00

After this-
there'll be
nothing more to say
JOHN LENNON
1940-1980
A BIOGRAPHY

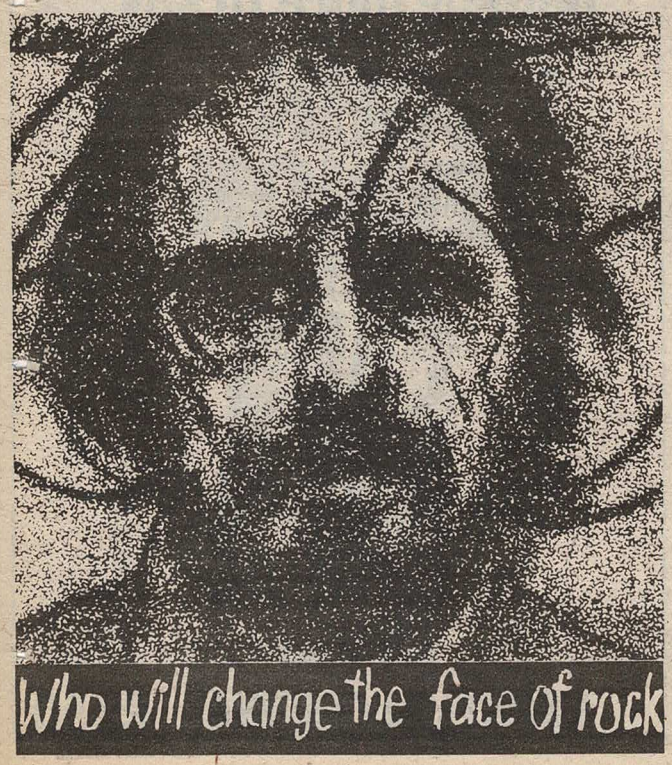


RAY CONNOLLY
A FONTANA ORIGINAL £2.50

STRAIGHT MUSIC PRESENTS
the WANDERERS
FEATURING STIV BATORS
The STRAPS
martian dance
fk9
cosmetics
LYCEUM
STRAND, WC2
SUNDAY 15th MARCH at 6·30
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245 OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

STRAIGHT MUSIC PRESENTS
ST. PATRICK'S DAY HOOLEY
4" Be 2"s
THE BOLLOCK BROS.
Pope Paul & The Romans
+ VERY SPECIAL GUESTS!
AND IRISH TRADITIONAL MUSIC
RAINBOW THEATRE
232 SEVEN SISTERS ROAD, N7
TUESDAY 17th MARCH at 8·00
TICKETS £3·00 (INC VAT) ADVANCE THEATRE BOX OFFICE, TEL: 263 3148/9, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 2245, USUAL AGENTS OR ON NIGHT

STRAIGHT MUSIC PRESENTS
motörhead
SPECIAL GUEST TO BE ANNOUNCED
THE RAIDERS TANK
QUEEN'S HALL
SOVEREIGN ST., LEEDS
SATURDAY 28th MARCH at 6·30
TICKETS £4·50 (INC. VAT) ADVANCE QUEEN'S HALL BOX OFFICE, 9·00 a.m. - 6·00 p.m., MON-SAT, TEL: 0532 31961/2. OR £4·50 ON NIGHT.
TICKET OUTLETS
NEWCASTLE: VIRGIN RECORDS
HULL: GOUGH & DAVY
YORK: SOUND EFFECTS
LEEDS: VIRGIN RECORDS
LEEDS: BARKERS
BRADFORD: H.M.V. RECORDS
BLACKBURN: AMES RECORDS
LIVERPOOL: PENNY LANE RECORDS
LIVERPOOL: PROBE RECORDS
CHESTER: PENNY LANE RECORDS
MANCHESTER: PICCADILLY RECORDS
SHEFFIELD: IMPULSE RECORDS
DERBY: R. E. CORDS
NOTTINGHAM: SELECTA DISC
STAFFORD: LOTUS RECORDS
HANLEY: MIKE LLOYD RECORDS
NEWCASTLE-U-LYME: MIKE LLOYD RECORDS
TUNSTALL: MIKE LLOYD RECORDS
BIRMINGHAM: CYCLOPS SOUNDS
WOLVERHAMPTON: SUNDOWN RECORDS
COVENTRY: VIRGIN RECORDS
LEICESTER: REVOLVER RECORDS
LONDON: LONDON THEATRE BOOKINGS
TICKETS £4-50 (INC. VAT) AVAILABLE BY POST FROM STRAIGHT MUSIC LTD., 1 MUNRO TERR., LONDON SW10 0DL. PLEASE ENCLOSE S.A.E. FOR FAST RETURN. POSTAL ORDERS ONLY



DATA CONTROL

● Current interest in the Futurist movement has prompted EMI to reissue the title track from the album 'Nice Mover' by **Gina X Performance** (originally released late 1978), coupled with 'No G.D.M.' — it's available in both 7" and 12" formats. *The picture above shows GINA KIKOINE (Gina X to you) and fellow band member HINRICH SICKENBURGER.*

● **Iron Maiden** have a double A-sided single issued by EMI this week, and it's also available in cassette format. It couples 'Twilight Zone' and 'Wrathchild' — the former is a new track, and the latter is taken from their current album 'Killers'.

● Jody St. vocalist **Noel McCalla** is to be the featured singer on an album being recorded by ex-Weather Report bassist **Alphonso Johnson** in Los Angeles later this month.

● **Chris Hamill** has his second single for Random Records (distributed by Spartan) issued on March 13, titled 'Angel'.

● **Dynasty,** who support Millie Jackson on her British concerts this weekend (see Gig Guide), have their single 'Groove Control' rushed out by Solar through RCA.

● **Berlin Blondes** have their single 'Framework'/'Zero Song' issued by EMI this week. Both tracks are completely re-mixed versions of titles on their self-named debut album.

● **The Congos,** the first act to be featured on The Beat's own Go-Feet label apart from The Beat themselves, have a single out this weekend. It's a double A-sider coupling 'Fisherman' and 'Can't Come In', both titles taken from their recently released album 'Heart Of The Congos', produced by the near-legendary Lee Perry.

● The new **Nazareth** single, issued by Nems tomorrow (Friday), is 'Dressed To Kill' from their current album 'Full Circle'.

● Following the success of **Fred Wedlock's** single 'Oldest Swinger In Town', Saydisc are reissuing his two albums on the Village Thing label, 'The Folker' and 'Frollicks'.

● Karen and Richard Carpenter have just finished recording a new batch of material, and A&M say that a new **Carpenters** album can be expected very soon.

● Issued by Armageddon this week is 'In Berlin', a live album by **Blurt** recorded at the Rock Against Junk concert in Berlin last December, and selling at a suggested price of £4.99. Currently in America, the band resume gigging here in late March.

● **The Meteors,** the rock'n'roll trio whose short film *Meteor Madness* is playing alongside *Dance Craze* in many cinemas across the country, have a four-track EP issued this weekend by Ace Records (distributed by Pinnacle) and including two of the songs featured in the movie. Three albums issued simultaneously by the same label are sets by **Oscar McLollie & His Honey Jumpers** and **Jimmy McCracklin & His Bluesblasters,** plus a compilation titled 'Texas R&B' which includes several early recordings by **King Curtis.**

● Butt Records have now arranged a distribution deal with Spartan for the three-album **Kevin Coyne** boxed set 'The Dandelion Years', and it is now immediately available.

● **Family Fodder** release their debut album 'Monkey Banana Kitchen' this week on Fresh Records. The anonymous Fodders, 14 of whom participated in the making of this LP, are reportedly preparing to perform live.

RECORD NEWS

STREET HEAT COMPILATION

CHARISMA release a 13-track compilation called 'Heat From The Street' on March 13 via their mid-price Class label (maximum £3.99). It's been put together by Sandy Roberton and Paul Brown, the men behind last year's 'Hicks From The Sticks' album on the Rockburgh label. It features 13 up-and-coming acts, several of whom are already making a considerable name for themselves — **The Cuban Heels, Endgames, Poptunes, Fifi & The Firebirds, Airkraft, Eyeless In Gaza, Small Print, The Papers, Steve Hervieu, The Beatniks, Ric Adams, The Decorators** and **Albania.**

Charisma are also offering 16 of their top catalogue albums at a special low price from next week. The offer is available on copies with a gold star sticker announcing "Limited Edition Special Price". Among albums included in the deal are five by **Genesis,** two each by **Peter Gabriel** and **Steve Hackett,** and sets by **Tony Banks, Mike Rutherford, Brand X, Viv Stanshall, Lindisfarne, Monty Python** and **The Albion Band.**

● Out this month on Island is 'The King Kong Compilation', comprising 16 reggae tracks produced by the late Leslie Kong. Among artists featured are **Desmond Dekker, The Maytals, Ken Boothe, The Pioneers, Bruce Ruffin** and **Ansell Collins.** All tracks date from the period 1968-70.

● **The Plastics'** first Island single is released next week as a gold-vinyl flexi-disc, and the first 5,000 copies will be given away at HMV and Virgin shops, after which it will cost 20p — titles are 'Diamond Head' and 'Peace'. They're a Japanese band who recently supported The Talking Heads and The B-52's in Japan, and they'll be touring Britain in mid-spring to support their debut album 'Welcome Back Plastics', due out in early April.

● **Theatre Of Hate** release their own bootleg album 'He Who Dares Wins' this weekend. It was recorded live at Leeds, and is intended to beat the real bootleggers! It will retail through the usual independent distributors at under £2.50.

● B&C Records have picked up the single 'Film Star' by **Tom Marshall,** currently keyboards man with Liquid Gold, from indie label Gun. It was produced by Trevor Horn and Geoff Downes of Yes / Buggles fame, and is released this week, with distribution by CBS.

● Multi-instrumentalists Alan Coates and Bernie Clarke have signed to Polydor as **The Covers.** Their debut single under this name, the self-penned 'Too Hot To Handle', is issued on March 13.

Two live elpees by Gary Numan

GARY NUMAN has two live albums released by Beggars Banquet to coincide with his farewell concerts at the end of next month. They're issued on April 17, and will be available either separately or as a boxed set — and they'll be on sale for exactly one month before being deleted on May 15. 'Living Ornaments 79' was recorded during Numan's "Touring Principle" tour, and 'Living Ornaments 80' is taken from his "Teletour" outing — and they each feature totally different selections, with no song duplicated on both albums. The boxed set also includes a special free single, featuring two additional live tracks.

● Rock'n'roller **Johnny Storm,** who recently signed a worldwide recording and publishing deal with Magnum Force Records, has his first album 'Flame On!' issued this weekend. It contains his new single 'Fast Eddie', a tribute to Eddie Cochran on the 21st anniversary of his death, which comes out on March 20.

● At the end of March, Island release a compilation album called 'Taxi!', comprising 12 prime tracks from Sly Dunbar and Robbie Shakespeare's Taxi label. Among acts featured are **Jimmy Riley, The Tamlins, Junior Delgado, Dennis Brown** and **Black Uhuru** — and the latter will have his own album issued on Island in April.

● The new **Vardis** single, issued by Logo this week, is their version of the Hawkwind classic 'Silver Machine'. The first 15,000 copies are marketed in special bags.

ROD STEWART

Diana, Ronnie albums

DIANA ROSS has her new album 'To Love Again' issued by Motown on March 16. It's a collection of love songs compiled, produced and co-written by Michael Masser, and the first 30,000 copies contain a free large poster of Diana. Out on the same day is a single taken from the LP, titled 'One More Chance', packaged in a full colour bag showing the back sleeve of the album.

● **Ronnie Spector** has signed to Red Shadow Records, who release her first solo album 'Siren' this week. Produced by Genya Raven of Goldie & The Gingerbreads, it features a backing comprising members of The Heartbreakers, Mink Deville, The Dead Boys and The G. R. Band.

● 'Elgin Avenue Breakdown', the long overdue album by **The 101'ers,** is finally issued this weekend on Andalucia Records with distribution by Virgin.

● **Sad Cafe's** double live album is now officially set for release next week, to coincide with their appearance in ATV's *Rockstage* series.

● **Rod Stewart,** currently forming a new band for a Japanese tour in April, has a new single out this weekend on Riva — titled 'Oh God I Wish I Was Home Tonight', it's another track lifted from his 'Foolish Behaviour' album. The full colour bag includes the song's lyrics, and it's also being made available as a cassette single.

RONNIE SPECTOR

IMPORTS

IAN STEWART'S sleeve notes to 'Rocket 88' (Atlantic) indicate the both he and I came in through the same door, his heroes including piano blues and boogie giants like Albert Ammons, Pete Johnson, Sammy Price, Big Maceo and Milt Buckner, along with New Orleans men such as Fats Domino and Amos Milburn, plus '50s R&B kings Wynonie Harris and Louis Jordan : "In whose bands the pianos played eight to the bar and the saxes ruled."

And though he and Brian Jones didn't exactly see eye-to-eye about the kind of R&B outfit they wanted to form back in '61, Rocket 88, an occasional band, first formed to celebrate the 50th anniversary of boogie, in 1978, would seem to be the kind of aggregation Stewart's always dreamed of playing in, the line-up on the album including Jack Bruce, Charlie Watts, Alexis Korner, Bob Hall, British jazz vets Colin Smith, John Picard and Don Weller, and Hal Singer, the honkin' tenor who blew his way to glory on various King sessions with Wynonie Harris and others.

Recorded live at a Rotation Club gig, Hanover, West Germany, on a night when they were fired-up and ready to go, the all-stars wail like a Harlem Savoy big band on 'Swindon Swing'; boogie ferociously through Pete Johnson's 'Rocket 88' and 'Roadhouse Boogie'; slow things down for Bruce to offer a wonderfully intense vocal on his own 'Waiting For the Call', and generally do right by their chosen music — trombonist Picard playing some unbelievable stuff throughout, while Singer and Weller just keep on bootin'. There are one or two duff spots (Korner's hoarse vocal on 'Roll 'Em Pete' is hardly up to Joe Turner standard) and Stewart's assertion that the disc is "one of the best live albums ever" is a trifle over the top. Nevertheless, 'Rocket 88' still pans out as a fine example of boogie, the way she was. Pinetop would have smiled.

● **L. A. Bullets:** 'L. A. Bullets' (AVI). The sons of The Standells it seems, with 'Dirty Water' writer-producer Ed Cobb now in the executive producer's chair but with the same set of songs — 'Try It', 'Barracuda', 'Good Guys Don't Wear White', 'Why Pick On Me?' etc — on the music stands. They even try a cover of 'Wild Thing', which The Standells also did on their 'Hot Ones'.

● **The Beatles:** 'The Beatles Box' (Jap Odeon) Exactly the same eight-album set that you can get mail-order from Word Records for around £30. This way you pay £65 and obtain an additional book of lyrics plus an imposing looking document in Japanese. I guess they're still punishing us for Macca's indiscretions.

● **Various Artists:** 'Live At Target' (Subterranean). Flipper, Nervous Gender, Factrix and Uns, four U.S. West Coast experimental bands all seek to bore in various ways, some employing nonsensical speeches over layers of white noise, others applying shades-of-'76 vocals to a series of electronic dickerings, but generally getting nowhere fast.

Fred Dellar

● **Human Sexual Response:** 'Fig 14' (Passport). Inventive outfit from Boston who, according to their handout: "specialise in putting Masters and Johnson to music." 'I Want To Be Jackie Onassis' and the cover of 'Cool Jerk' are the cuts that have pulled most wordage in the States, though 'Dick And Jane', which owes much to Freberg's notorious 'John And Marsha', is ruder and more fun.

IMPORTS TOP 10

1 **Diana Ross** 'To Love Again' (Motown)
2 **Rocket 88** 'Rocket 88' (Atlantic)
3 **John Lennon and Yoko Ono** 'Wedding Album' (Jap Apple)
4 **Bernard Wright** 'Nard' (GRP)
5 **Monkees** 'Golden Story' (Jap Arista)
6 **Edgar Winter** 'Standing On Rock' (Blue Sky)
7 **Journey** 'Captured' (Columbia)
8 **John Lennon and Yoko Ono** 'Unfinished Music 2/Life With The Lions' (Jap Apple)
9 **R.E.O. Speedwagon** 'Hi Infidelity' (Epic)
10 **Smokey Robinson** 'Being With You' (Motown)

Chart supplied by Flyover Records, Hammersmith and HMV Record Shop, Oxford Street.

DATA CONTROL

UB40 in fire benefit

☐ **UB40, Merger** and **Matumbi** feature in a benefit concert this Saturday (7) at London Central Polytechnic, in aid of the New Cross Fire Fund. Admission is £2, and the comperes are Linton Kwesi Johnson and Alex Pascall.

☐ **GANG OF FOUR, Pere Ubu** and **Delta 5** have added another two dates to their previously reported package tour, starting next week — at Leeds Tiffany's (March 15) and Oxford New Theatre (29).

☐ **ELLA FITZGERALD** and **Oscar Peterson** play a six-day season at the London Palladium from Tuesday to Sunday, April 14-19 (two performances on both Saturday and Sunday). Tickets are £12.50, £10, £6 and £4.

☐ **HUGH MUNDELL** tops the first in the series of reggae shows to be presented at London Hammersmith Palais. It's on Tuesday, March 17, and the bill is completed by Matumbi, Brimstone and Bumble & The Bees. All tickets are £3.50.

☐ **JIMMY McCRACKLIN,** the near-legendary R&B pianist and singer, makes his first-ever British appearance on March 29 when he plays London Oxford Street 100 Club. He's also bringing over his regular saxophonist Wild Willie Moore.

☐ **Q-TIPS** — who support The Who at London Wembley Arena (March 9-11), Southampton Gaumont (14-15) and Poole Arts Centre (16) — also have dates in their own right at Birmingham University (tomorrow, Friday), Canterbury Kent University (Saturday), Bath Tiffany's (Sunday), Cleethorpes Peppers (20), Leeds Polytechnic (21), Kirklevington Country Club (22) and a three-night season at London Marquee (26-28).

☐ **PLANXTY** are undertaking a tour of Britain and Ireland, their second since they re-formed two years ago. Principal UK dates are Belfast Mayfield Leisure Centre (March 18), Edinburgh Playhouse (21), Manchester Free Trade Hall (24), Birmingham Digbeth Civic Hall (25) and London Hammersmith Odeon (26).

☐ **TAURUS,** most recently on the road as support to Slade and Saxon, have finished recording their debut album and are now on tour in their own right. Latest dates are Alderminster Ettington Park Manor (tomorrow, Friday), Tonypandy Naval Club (Saturday), Newbridge Memorial Hall (Sunday), Birmingham Romeo & Juliet's (March 9), Mansfield High Oakham Rock Club (14), London Clapham 101 Club (15), Leeds Warehouse (18), Burton 76 Club (20), Hailsham Crown Hotel (22) and Southend Zero Six (23). More are being set through into April.

☐ **DARTS** have added another string of dates to their current tour — at Nottingham Rock City (tomorrow, Friday), Dudley Town Hall (Saturday), London Barking North-East Polytechnic (March 11), Oxford Polytechnic (13) and London New Cross Goldsmiths College (14). Then, after a string of gigs in Ireland — including Jordanstown Northern Ireland Polytechnic (March 23) and Coleraine Ulster University (25) — they leave for tours of America, Australia and the Far East.

☐ **MISTY IN ROOTS, already set for the** *Black Echoes* show at London Hammersmith Palais this Sunday (8), have other dates this month at Pontypridd Wales Polytechnic (13), Swansea University (14), Colchester Jamaica Club (21) and London Brixton Town Hall (27).

☐ **ARTHUR 2-STROKE & the Chart Commandos** are on the road this month to promote their Logo Records single 'Hawaii Five-O'. They play Newcastle Cooperage (tonight, Thurday), Sunderland Annabels (Friday), Hartlepool Gemini (Saturday), Whitley Bay Pickwicks (11), Leeds Fan Club (12), Colchester Essex University (13), London Stockwell Old Queens Head (15), Helensbro' Trident Club (17), Edinburgh Club 81 (18), Kirkcaldy Dutch Mill (19), Glenrothes Arms (20), Leven Golls Tavern (21 lunchtime), Grangemouth International Hotel (22), Middlesbrough Teesside Polytechnic (25) and London Hammersmith Clarendon Hotel (26).

☐ **MUSIC FOR PLEASURE** headline at London West Hampstead Moonlight Club (this Friday and March 29), London Clapham 101 Club (Saturday), Nottingham Ad Lib Club (March 19), Chesterfield Fusion (26), London Fulham Greyhound (30), Manchester Polytechnic (31), Scunthorpe Priory Hotel (April 11) and Leeds Warehouse (14).

☐ **LOUISIANA RED,** Hubert Sumlin, Sunnyland Slim, Carey Bell and Margie Evans are among those appearing in the American Folk Blues Festival at London Victoria The Venue on Thursday, March 26. This is the last date in an extensive European tour by the package, and its only UK appearance.

☐ **BILLY COBHAM'S Glass Menagerie** play the opening night of the Camden Festival Jazz Week at London Chalk Farm Roadhouse on Monday, March 16. Their only other concert in this country is at Dundee Dunbar Hall the previous night (15).

☐ **THE EXPRESSOS** return to the club circuit this month, and are already set for London Fulham Greyhound tomorrow (Friday) and on March 18. More dates are being finalised and are expected next week.

☐ **THE RELUCTANT STEREOTYPES** have added London Chelsea College (this Saturday), Wolverhampton Brunsford Lodge (March 13) and London Covent Garden Rock Garden (21) to their tour schedule, reported last week.

☐ **URGE** play a home town gig tomorrow (Friday) at Coventry Butts College in aid of its drill hall, whose future is threatened by an adverse council decision. Also appearing are 21 Guns, Idol Eyes and the new band formed by ex-Selecters Desmond Brown and Charlie Anderson, The People.

☐ **NASH THE SLASH** has added Liverpool Brady's (March 14), Edinburgh Valentino's (15) and Glasgow Warehouse (16) to his current tour. His version of '19th Nervous Breakdown', from his new album 'Children Of The Night', is released as a DinDisc single this weekend.

TOUR NEWS

Snake striker DAVID COVERDALE

Whitesnake GIGS IN MAY

WHITESNAKE headline a series of seven major concerts in May, and these will be their only UK appearances this year. They are sandwiched between lengthy tours of Europe, America, Japan and Australia, and they follow the April 6 release of their fourth United Artists album 'Come And Get It' — from which a single, titles as yet undecided, will be issued in late March.

The band's concerts are at Deeside Leisure Centre (May 15), Leeds Queen's Hall (16), Stafford Bingley Hall (17), Glasgow Apollo (22), Newcastle City Hall (24) and London Hammersmith Odeon (29 and 30). A support act has yet to be confirmed, and there will also be a third act on the first three dates. Tickets are all priced at £5 for Deeside, Leeds and Stafford; at Newcastle they are £4.50, £3.75 and £3; and at Glasgow and Hammersmith prices are £4.50, £4 and £3.50. Tour promoters are Barry Dickins and Rod McSween for ITB.

Personal and postal bookings may be made from the box-offices of all the venues concerned. There are also a number of other outlets for personal applicants, as follows: for the DEESIDE show, Mike Lloyd of Newcastle-under-Lyme, Piccadilly Records of Manchester, Penny Lane Records of Liverpool and Chester . . . for LEEDS, HMV of Bradford, Red Rhino of York, Virgin of Sheffield, Barkers and Virgin of Leeds . . . for STAFFORD, Mike Lloyd of Newcastle-under-Lyme, Hanley and Tunstall, Piccadilly of Manchester, Lotus of Stafford, Cyclops Sounds of Birmingham and Sundown of Wolverhampton . . . and for LONDON, Premier Box Office and London Theatre Bookings. There are no extra outlets for NEWCASTLE and GLASGOW.

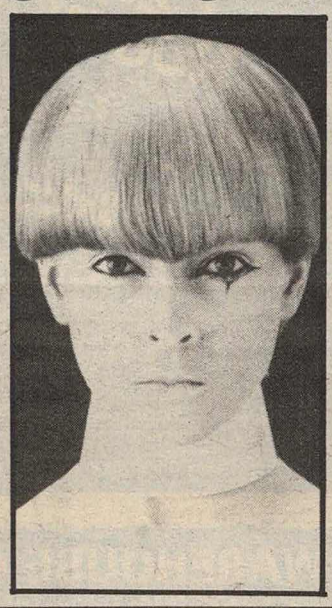
Rejects, Spectres, Revillos

THE COCKNEY REJECTS are playing a number of dates to preview their live EP, issued by Zonophone on March 23 — the top side is 'Easy Life', and it's coupled with 'Motorhead' and 'Hang 'Em High'. After a couple of warm-up gigs at London Canning Town Bridge House next Monday and Tuesday (9-10), they play Bolton Sports Centre (March 14), Brighton Top Rank (16), Bradford Tiffany's (19), Scarborough Taboo (20) and Grimsby Community Centre (21).
THE SPECTRES return to the gig circuit with their re-shaped line-up, playing London dates at Herne Hill Half Moon (this Sunday), Islington Hope & Anchor (March 14), Fulham Greyhound (16), Acton Kings Head (18), Richmond Snoopies (23) and Canning Town Bridge House (30). Out of town they visit High Wycombe Nags Head (this Thursday and March 19), Coventry Warwick University (this Saturday), Birmingham Cedar Ballroom (21) and Brighton Art College (24).
THE REVILLOS, just back from a successful trip to the States, have lined up a series of gigs to mark their return — at Birmingham Polytechnic (tomorrow, Friday), Liverpool Brady's (Saturday), Newport Stowaway (March 11), Port Talbot Troubadour (12), Bristol University (13), Plymouth Polytechnic (14), Portsmouth Polytechnic (17), Lincoln Drill Hall (19), Aberystwyth University (20) and Bangor University (21). More are being set.

Toyah's going out again

TOYAH WILLCOX, whose last tour finished only two weeks ago with a sell-out concert at London Rainbow, has already been set for another major outing in the late spring — and it will be her biggest tour to date, taking in 17 leading venues and climaxing at London Hammersmith Odeon.

She takes her Toyah outfit to Derby Assembly Rooms (May 14), Liverpool Royal Court (15), Manchester Apollo (16), Sheffield City Hall (18), Hanley Victoria Hall (19), Birmingham Odeon (20), Cambridge Corn Exchange (22), Oxford New Theatre (23), Brighton Top Rank (25), Southampton Gaumont (26), Cardiff Top Rank (27), Edinburgh Odeon (29), Glasgow Apollo (30), Newcastle City Hall (June 1), Middlesbrough Town Hall (2), Bristol Colston Hall (4) and Hammersmith Odeon (6).



Tickets will be on sale almost immediately priced £3.50, £3 and £2.50 — except at Derby, Hanley, Cambridge, Oxford, Brighton and Cardiff, where they're all at £3. With her 'Four From Toyah' single currently charting, a new album is planned for release by Safari to coincide with the tour — it will be the first LP to feature her new band comprising Joel Bogen, Phil Spalding, Nigel Glotker and Adrian Lee.

● Ms Willcox is spending much of this month on location for Anglia TV, filming an episode in their *Tales From The Unexpected* series called *Blue Marigolds,* in which she has the leading role. She's also co-hosting another series of *Look Here* for BBC Birmingham, screened every Tuesday until April 7.

OTWAY & BARRETT SPLIT FOR KEEPS

WILD WILLY BARRETT announced this week that he has finally parted company from John Otway — the official wording is that he has "released Otway from his contractual obligations" — and this time we're assured the split is irrevocable. Barrett has a solo single scheduled for March 20 release titled 'Tales From The Raj', with an album due in late spring, and he'll shortly be putting a band together to go on the road from mid-April through May — which, in fact, will be his first solo tour for ten years. Otway's spokesman hadn't heard about Barrett's statement, but said he wasn't surprised — "they've had more splits than hot dinners," he commented.

Otway is playing a series of dates this month with his own band, and supported by The Europeans — though this may lead to some confusion, as several of the venues are under the impression that they had booked Otway and Barrett. Dates are Middlesbrough Teesside Polytechnic (March 11), Aberdeen Robert Gordon Institute (12), Edinburgh Nite Club (13), Glasgow Strathclyde University (14), Manchester Polytechnic (15), a live Capital Radio broadcast from London Victoria The Venue (18) and Slough Langley College (20).

MATCHBOX STRIKE AT EASTERN BLOC

MATCHBOX — whose next single 'Babes In The Wood', penned by lead guitarist Steve Bloomfield, is scheduled for Magnet release on March 27 — take rockabilly into Eastern Europe for the first time, when they leave today (Thursday) for a tour of East Germany and Yugoslavia. On their return, they begin a new concert series at Preston Guildhall on March 21, prior to joining the Country Music Festival at Wembley on Good Friday (April 17) and its subsequent dates on the Continent. They're also set for a special show at Douglas Palace on June 7, during the Isle of Man's annual TT racing season.

Classix supremo SAL SOLO

2002 REVIEW FOR RAINBOW

CLASSIX NOUVEAUX have now completed the tour schedule for their "2002 Review" package, which also features Theatre Of Hate, Shock, Naked Lunch and Eyeless In Gaza. Seven dates were reported by *NME* last week, and the final five have now been added, including a specially expanded London show at the Rainbow Theatre on April 11. The other four new bookings are at Northampton County Ground (March 21), Oxford New Theatre (22), Bristol Locarno (23) and Leeds Tiffany's (29). Tickets are on sale now, with prices around £3 or £2.50 mark. European dates for the '2002 Review' are being finalised.

Classix have now completed work on their debut album 'Night People', and EMI are hoping to release it in April. Meanwhile, a new disco mix of their third single 'Guilty' (issued four weeks ago) is out this week as a 12-inch limited edition, coupled with a re-recorded and extended version of their first independent single 'The Robots Dance'.

American visitors

RICHIE HAVENS

RICHIE HAVENS pays his first visit to the UK for several years to play just four dates. He's at Bristol Victoria Rooms on March 27, when some of the proceeds will go towards the defence costs of those charged in the Bristol riots last year, and the next day (28) he does a benefit for the Institute of Race Relations at London Bayswater Porchester Hall. He then visits Liverpool Royal Court Theatre (29) and London Camden Dingwalls (30).

BILLIE JO SPEARS

BILLIE JO SPEARS flies in to headline a 13-date spring tour, promoted by Pete Jacobs. She visits Poole Arts Centre (April 19), Charnock Richard Park Hall (20), Lincoln Theatre Royal (21), Reading Hexagon (22), Herne Bay Kings Hall (23), Crawley Leisure Centre (24), Grimsby Central Hall (25), Manchester Royal Exchange Theatre (26), Hull City Hall (27), Peterborough Cresset Theatre (28), Nottingham Rock City (29), London Victoria The Venue (30) and Hatfield Forum (May 1). Because she's opted for this tour, she won't now be appearing in the Easter Country Music Festival at Wembley on April 18, and promoter Mervyn Conn has replaced her with Bobby Bare.

RICK NELSON

RICK NELSON and The Stone Canyon Band are coming in to play a three-night season at London Victoria The Venue from Friday to Sunday, April 10-12. The visit is part of a European tour they're undertaking, and they're not expected to make any other UK appearances. Admission at the Venue is £4.

STYLISTICS

THE STYLISTICS arrive next weekend for their annual concert and cabaret tour — though, despite their recent signing to Philadelphia International, they don't have a new record release to tie in with their visit. They play Windsor Blazers (March 15-21), Watford Bailey's (23-28), Southend Cliffs Pavilion (29), London Wimbledon Theatre (30), Eastbourne Congress (31), Manchester Golden Garter (April 2-4), Birmingham Night Out (6-11), Luton Cesar's (12), Stoke Jollees (13-14), Luton Cesar's again (15-18) and Purfleet Circus Tavern (22-25).

ALBERTOS RETURN

ALBERTO Y Lost Trios Paranoias are back in Britain and preparing to make up for lost time on the gig circuit. In April they begin an extensive "Let's Use Up The Old Posters Tour", with details to be announced in a week or two. But as a prelude, they're playing four dates next week — at Manchester Lamplight Club (March 11), Nottingham Rock City (12), Manchester University (13) and London Victoria The Venue (14).

AND FINALLY . . .

FREEEZ celebrate the chart success of their single and their album, both titled 'Southern Freeez', by playing a one-off date at London Victoria The Venue on Sunday, March 15 (admission £3). No other gigs are planned for the time being.

DR. FEELGOOD have added two more dates to their current UK tour — at Birmingham University (March 13) and Aylesbury Friars (14).

THE VAPORS have now confirmed The Venue on March 27 as the major London date in their UK tour, announced last week and coinciding with the release of their second album 'Magnets'. Another new gig is at Walsall West Midlands College on March 25.

FISCHER-Z play London Victoria The Venue on March 13 and, for this gig, the nucleus of the band will be augmented by several other musicians. They're then off to Europe, but will be playing a series of UK dates in the late spring. Their new single 'Marlisle' is issued by United Artists this week — it's taken from their third album 'Red Skies Over Paradise', due out on April 6.

NEW MUSIK, with guest star Snips, have added three dates to their tour reported last week — at Loughborough University (March 11), Wolverhampton Polytechnic (14) and Huddersfield Polytechnic (21), but the gig at Dudley Town Hall tomorrow (Friday) is now cancelled. The venue for March 13 should have read Crawley College, not Cranley.

TOM WAITS will now be appearing with a band, and not just a bassist, on his UK concerts this month — London Apollo (March 20-21), Edinburgh Playhouse (25) and Manchester Apollo (26). He's recruited Harry Revain (drums), Ron Baron (organ) and Greg Cohen (bass).

DEBRA CONTROL — LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thur 5th March (Adm £2.25)
JOOLS HOLLAND & HIS MILLIONAIRES
Plus Big Table & Jerry Floyd

Fri 6th March (Adm £1.50)
THOMPSON TWINS
Plus support & Jerry Floyd

Sat 7th March (Adm £2.00)
PEARL HARBOUR
Plus guests & Jerry Floyd

Sun 8th March (Adm £1.75)
THE DB's
Plus friends & Jerry Floyd

Monday 9th March
ALEX HARVEY
Plus guests & Jerry Floyd
Advance tickets to members £2.50
Non members on the door £3.00

Tues 10th & Wed 11th March
EDDIE & THE HOT RODS
Plus friends & Jerry Floyd
Advance tockets to members £2.25
Non members on the door £2.50

Thurs 12th March (Adm £1.50)
LIONHEART
Plus guests & Jerry Floyd

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE.

DINGWALLS

RHYTHM 'N' BOOZE

THURSDAY 5
ROOT JACKSON
AND THE GB BLUES COMPANY
MON 9/FROM NEW YORK
dB's AND THE RAYBEATS
TUES 10/WED 11/THURS 12 FROM USA
QUEEN IDA
BON TON ZYDECO BAND
COMING UP..... THURS 19/NEW YORK ROCKABILLY
BUZZ & THE FLYERS
LIVE MUSIC.BAR.DISCO.RESTAURANT.VIDEO
CAMDEN LOCK, CHALK FARM RD, LONDON NW1 01 267 4967

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 4th March £1
THE SPECTRES
Thursday 5th March £1
DADDY YUM YUM
Friday 6th March £1
THE METEORS
Saturday 7th March £1
RICKY COOL & THE RIALTOS

Sunday 8th March £1
BIM
Monday 9th March £1
TRUE LIFE CONFESSIONS
FEATURING John Dummer & Helen April
Tuesday 10th March £1
RESTRICTED CODE
Wednesday 11th March £1
THE ENGLISH

THE PORTERHOUSE
20 CAROLGATE, RETFORD, NOTTS
Tel: 0777 704981 Open 8pm–2am

Firday 6th March Adm £2
NASH THE SLASH
Friday 13th March Adm £2
SPLODGE
Friday 20th March Adm £2
ORANGE JUICE

Saturday 7th March Adm £2
THE LOOK
"I AM THE BEAT"
Saturday 14th March Adm £2
PEARL HARBOUR
Saturday 21st March Adm £2
THE VAPOURS

Tickets available for all London Concerts of the following

MARCH
5 Ian Gillan
7 The Stranglers
7, 8 Millie Jackson
7 Krokus
8 Black Echos Reggae Awards
8 Gamma (Ronnie Montrose)
8 The Only Ones
9 Buddy Rich
9, 10 Jeff Beck
12 Judie Tzuke
14 Frankie Valli
15 Iron Maiden
15 Stiv Bators
17 4 be 2's
20 9 Below Zero
20 The Albion Band
20/21 The Grateful Dead
20/21 Tom Waits
22 The Barron Knights
23 Stray Cats
24 Selecter
26 Planxty
28 Rose Royce
29 Syd Lawrence
29 Chas & Dave
30 Stylistics
30 Gang Of Four
30/31 Manfred Mann's Earthband
APRIL
2 Camel
9-12 Neil Sedaka
11 Steeleye Span
11 Classix Nouveaux
12 Bow Wow Wow
14-19 Ella Fitzgerald
17-20 Country Music Festival
24/25 Freddie Starr
26 Gary Numan
28, 28 Glen Campbell
29, 30 Liberace
MAY
1-9 Liberace
2 Mike Harding
5 Girlschool
6-9 Leo Sayer
9 Echo & The Bunnymen
9 Larry Norman
21, 22 Paul Anka
24/25 John Martin
JUNE
6 Toyah
11/12 Sky

LONDON THEATRE BOOKINGS
General enquiries Tel 01-439 3371. Instant Credit Bookings 01-240 1369/0681. Postal Bookings 96 Shaftesbury Ave. W.1. Personal callers 31 Coventry Street, Piccadilly Circus and 42 Cranbourne Street, Leicester Square, Tel 01-437 5150.

STRAIGHT MUSIC PRESENTS
THE ONLY ONES
ORIGINAL MIRRORS
THE BOOKS
LYCEUM
STRAND, WC2
SUNDAY 8th MARCH at 7·30
TICKETS £3·50, (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245, OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

THE BRIDGE HOUSE
23 BARKING ROAD, CANNING TOWN, E16

Thursday 5th March 80p
HOLDSWORTH & CO
(featuring Allan Holdsworth)
+ The Creamies

Friday 6th March £1.50
STAN WEBB'S CHICKEN SHACK
+ Special mystery support band

Saturday 7th March £1.00
ERIC BELL BAND
(ex Thin Lizzy)

Sunday 8th March £1.00
JACKIE LYNTON BAND
+ No Idea

Monday 9th & Tues 10th March £1 per night
COCKNEY REJECTS
+ The 4-Skins + Eraserhead

Wednesday 11th March 70p
TOUR DE FORCE
+ Gym - Slips

Thursday 12th March 70p
DOLLY MIXTURES
+ Public School

LIGHTNING Productions presents
CLASSIX NOUVEAUX
NAKED LUNCH
EYELESS IN GAZA
THEATRE OF HATE
SHOCK
MAYFAIR SUITE NEWCASTLE UPON TYNE
Thursday 26th March at 6.30 p.m.
Tickets 2.50 (inc. vat) in advance
Box Office 23109 & Usual Agents
DE MONFORT HALLS LEICESTER
Friday 27th March at 6.30 p.m.
Tickets 2.50 (inc. VAT) in advance
Box Office 0533 544444 & usual Agents
BRIGHTON TOP RANK
Friday 10th April at 7.30 p.m.
Tickets 2.50 (inc. VAT) in advance
Box Office 25895 & usual Agents

THE WAREHOUSE CLUB
19/20 Somers St, Leeds 1 (Phone 468287)

Monday 9th March
NASH THE SLASH
Wednesday 11th March
PRIVATE DICKS
+ Whipps
Tuesday 17th March
THE VAPOURS
Thursday 19th March
ORANGE JUICE

Tuesday 10th March
RELUCTANT STEREOTYPES
+ Keeping Dark
Monday 16th March
NEW MUSIK + Snips
Wednesday 18th March
THE PHOTOS
+ JOOLS HOLLAND & HIS MILLIONAIRES

Late Bar — 9 till 2 am

PORTERHOUSE PROMOTIONS PRESENTS

Tuesday 10th March
FRANKIE VALLI & THE FOUR SEASONS
at Doncaster Rotters
Tel 0302 27448.
Adv tickets £5.00

Tuesday 24th March
2002 Review featuring
CLASSIX NOUVEAUX
Theatre Of Hate,
Eyeless In Gaza,
Shock, Naked Lunch
at Doncaster Rotters
Tel 0302 27448.
Adv tickets £2.50

Wednesday 25th March
2002 Review featuring
CLASSIX NOUVEAUX
Theatre Of Hate,
Eyeless In Gaza
Shock, Naked Lunch
at Manchester Rotters
Tel 061-236 4934.
Adv tickets £2.50

Monday 30th March
2002 Review featuring
CLASSIX NOUVEAUX
Theatre Of Hate,
Eyeless In Gaza,
Shock, Naked Lunch
at Liverpool Rotters
Tel 051-709 0771.
Adv tickets £2.50

FOR TIMES AND TICKET OUTLETS SEE LOCAL PRESS
Must be over 18 yrs of age. No dress restrictions, no membership required

CHAS 'N' DAVE
+ Support on Saturday 7th March at 7.30pm at Leatherhead Leisure Centre.
Tickets £3.00 & £2.50 in advance from:—
W. Dodson, 4 Albury Road, Chessington, Surrey (01-391 0738) also from Box Office and 'Beano's Records, Croydon.

LONDON PALLADIUM
GREAT SPRING ATTRACTIONS!

APRIL 14-19
6 DAYS ONLY
2 All-Time Greats
ELLA FITZGERALD and **OSCAR PETERSON** IN CONCERT

PERFORMANCE TIMES
TUES 7.30 WED THURS and FRI 8.0
SAT 6.15 and 9.0 SUN 5.0 and 8.0
PRICES
£4.00 TO £12.50

BOX OFFICE OPEN 01·437 7373
CREDIT CARDS ACCEPTED

M.L.C. *presents*
Saturday 14th March at 7.30 pm
ANGELIC UPSTARTS
+ CRIMINAL CLASS
Lings Forum Leisure Centre, Northampton
Tickets £2.50 Adv. from Lings Reception, Spinadisc Northampton or £3.00 on night

M.L.C. *present*
Friday 27th March at 7.30 pm
BLACK SLATE
+ Support
Digbeth Civic Hall, Birmingham
Tickets £2.50 fron Cyclops/Virgin, Town Hall Box Office or £3.00 on night

DANDRUFF A PROBLEM? **THEN SHAKE IT OFF WITH POWERFUL DANDRUFF**
EXPORT
NOW ON TOUR WITH SLADE
HEAR THEIR INCREDIBLY CHEAP ALBUM (ON HIS MASTERS VICE RECORDS)
A ONCE-IN-A-LIFETIME BARGAIN AT £2.99

MOD *(60's Music)* GROUPS REQUIRED — *Regular Gigs Phone 01 898 1127*

LASERIUM
Laser Light Concerts-unique in Europe at
The London Planetarium
"Light Years" Wednesdays, Thursdays 6.00 and 7.30 pm includes music by The Beatles and Elton John
"Laserock 2" Fridays, Saturdays 6.00, 7.30 and 9.00 pm includes music by The Police and Genesis
"Starship" Sundays 6.00 and 7.30 pm includes music from Star Wars
New custom built sound system!

THE BASEMENT BAR
Clarendon Hotel, Hammersmith W6

Thursday 5th March
CLOSED
Friday 6th March £1.50
THE STRAPS + Panic Button
Saturday 7th March £2.00
SATELLITES
(Steve Gumming Benefit)
Monday 9th March £1.00
LONG TALL SHORTS
+ The Models
Tuesday 10th March £1.00
LAVENDER HILL MOB
+ The Gatecrashers
Open 7 till 11
Enquiries Ring 969 1343

STARLIGHT CLUB
100 West End Lane, West Hampstead, NW 6

Thursday 5th March £1
THE WHY + Secrets
Friday 6th March £1.50
IAN MITCHELL BAND
+ Terry Vision & The Screens
Saturday 7th March £1.50
Son Of Not So Famous Tour
RUMBLING ORGANS
+ Malt + T.V. Scandal
Monday 9th March £1.50
NOUVEAU-A-GO GO
+ Plundersquad + P.S.
Tuesday 10th March £1
RUE DE REMARX
+ Herods Race
Wednesday 11th March £1
SACRE BLEU + Red Kites
Thursday 12th March £1.50
LONG TALL SHORTY
+ The Quarkes
For Information Ring Pete 624 7611

DATA CONTROL

NATIONWIDE GIG GUIDE 1

THURSDAY

Aberdeen University: **Hot Gossip**
Biggleswade Shuttleworth College: **C-Saim**
Birmingham Barrel Organ: **Orphan**
Birmingham Cedar Ballroom: **The dB's / The Raybeats**
Birmingham Fighting Cocks: **Osprey**
Birmingham Mercat Cross: **Sky Diver**
Birmingham National Exhibition Centre: **The Who**
Birmingham Railway Hotel: **Overdrive**
Birmingham Selly Oak Hospital: **Xpertz**
Bournemouth Moathouse Hotel: **The X.S. / Rizla's**
Brighton Basement Club: **Midnight & The Lemon Boys**
Cambridge Great Northern Hotel: **The Pick Ups**
Cleethorpes Clouds: **Gaskin**
Coventry Dog & Trumpet: **Sub Zero**
Coventry Warwick University: **Dr. Feelgood**
Coventry White Swan: **Helpless Huw & The Hesitations**
Cromer West Runton Pavilion: **The Stranglers**
Croydon The Cartoon: **Brett Marvin & The Thunderbolts**
Croydon Fairfield Hall: **Chris Barber Band / Doctor John**
Dunstable Queensway Hall: **Krokus**
Eastcote Bottom Line: **The Breakfast Band**
Edinburgh Playhouse Theatre: **Jeff Beck / Climax Blues Band**
Eton Christopher Hotel: **Amy**
Farnham The Maltings: **The English Country Blues Band**
Glasgow Cinders: **Denizens**
Glenrothes Rothes Arms: **The Cheaters**
Hastings Queen's College: **New Musik / Snips**
Herne Bay Kings Hall: **George Melly & The Feetwarmers**
High Wycombe Nags Head: **The Spectres**
Hull Wellington Club: **Blitzkrieg Patrol / Normal Bias**
Ilford Green Gate: **Shader**
Lancaster Greaves Hotel: **Wanda & The Dentists**
Leeds Wigs Wine Bar: **Spyder Blues Band**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **Dick Smith Band**
London Acton Kings Head: **The Decorators / Artery**
London Camden Dingwalls: **Root Jackson & The G.B. Blues Co**
London Camden Dublin Castle: **Limehouse**
London Canning Town Bridge House: **Holdsworth & Co / The Creamies**
London Chelsea All My Eye & Betty Martin: **Errol Daniel & G-5**
London Chelsea Kennedys: **A. E. Liquid**
London Chiswick John Bull: **Telemacque**
London Clapham Two Brewers: **Brunel**
London Deptford Royal Albert: **The Realists**
London Enfield Middlesex Polytechnic: **The Flatbackers**
London Finchley Torrington: **Morrissey-Mullen**
London Friern Barnet Orange Tree: **Young Jazz Big Band**
London Fulham Golden Lion: **Park Avenue**
London Fulham Greyhound: **The Belle Stars**
London Hackney Chat's Palace: **Ojah**
London Hammersmith Clarendon Hotel: **Zounds / The Astronauts / The Entire Cosmos**
London Hammersmith Riverside Studios: **Michael Nyman Band**
London Hampstead Giovanni's Club: **Spartacus**
London Hampstead Starlight Room: **The Why**
London Herne Hill Half Moon: **Seventeen**
London Homerton Deuragon: **Silverwing**
London Islington Hope & Anchor: **Daddy Yum Yum**
London Islington Pied Bull: **Apocalypse**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kentish Town Bull & Gate: **7 Year Itch**
London Marquee Club: **Jools Holland & The Millionaires / Big Table**
London N.W.2 Hogs Grunt: **Frog Island Band**
London Putney Half Moon: **Sore Throat**
London Putney Star & Garter: **Juice On The Loose**
London Putney White Lion: **Zip Code / Bruised Lip**
London Rainbow Theatre: **Gillan / Dedringer**
London Richmond Brollys: **Pearl Harbour**
London Richmond Snoopies: **Plain Characters**
London S.E.1 College of Printing (lunchtime): **The Bluebirds**
London Soho Pizza Express: **Adelaide Hall**
London Southall The Cavern: **Mephisto Waltz / Richard Davis & The Modern LP's**
London Southgate Royalty Ballroom: **Johnny Storm**
London Stockwell Old Queen's Head: **Taiwan Pins**
London Stockwell The Plough: **The Colah Bros Band**
London Stoke Newington Pegasus: **Hank Wangford**
London Stratford Green Man: **Mickey Jupp Band / John Spencer**
London Victoria Apollo Theatre: **Crystal Gayle**
London Victoria The Venue: **The Monochrome Set**
London Walthamstow The Towers: **The Razzy Dazzy Spasm Band**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **Margo Random & The Space Virgins / The Rackets**
London Woolwich Tramshed: **Nuthin Fancy / Chaser**
Luton The Cottars: **Scarlet O'Hara**
Manchester Apollo Theatre: **Slade**
Manchester Band On The Wall: **Louis Stewart Trio**
Manchester (Broughton Park) The Basement: **Flo The Cat / New Values**
Manchester Polytechnic: **Nash The Slash**
Manchester Rafters: **John Cooper Clarke / The Middle Class**
Manchester (Walkden) Bull's Head: **Rockin Horse**
New Brighton Grand Hotel: **Whipps / Cook The Books**
Newcastle City Hall: **Gamma / Praying Mantis**
Nottingham Hearty Good Fellow: **Colin Staples Breadline / Ray Gun & The Lasers**
Nottingham Imperial Hotel: **Gaffa**
Nottingham Riley's: **The Happy Few**
Nottingham Rock City: **Duran Duran**
Oxford Caribbean Club: **The Thompson Twins**
Preston Warehouse: **UK Decay**
Reading Hexagon Theatre: **The Dubliners**
Rotherham Travellers Rest: **The Amoebas**
Sheffield Limit Club: **Alex Harvey Band**
Sheffield University: **The Inversions**
Slough Studio One: **Arrogant**
Southampton University: **Games To Avoid / Vertical Motion**
Stevenage The Swan: **Jaguar**
Stockport Smugglers Nightspot: **The Cherrys / The Images**
Sunderland Heroes: **Monoconics**
Swansea Coach House: **The Jammy Tarts**
Swansea University: **Nine Below Zero**
Tunbridge Wells College: **Back Door Man**
Walsall Technical College: **The Wide Boys**
Wellingborough British Rail Club: **Yakety Yak**
Winchester Railway Inn: **Temple**
Wolverhampton Civic Hall: **Elvis Costello & The Attractions**

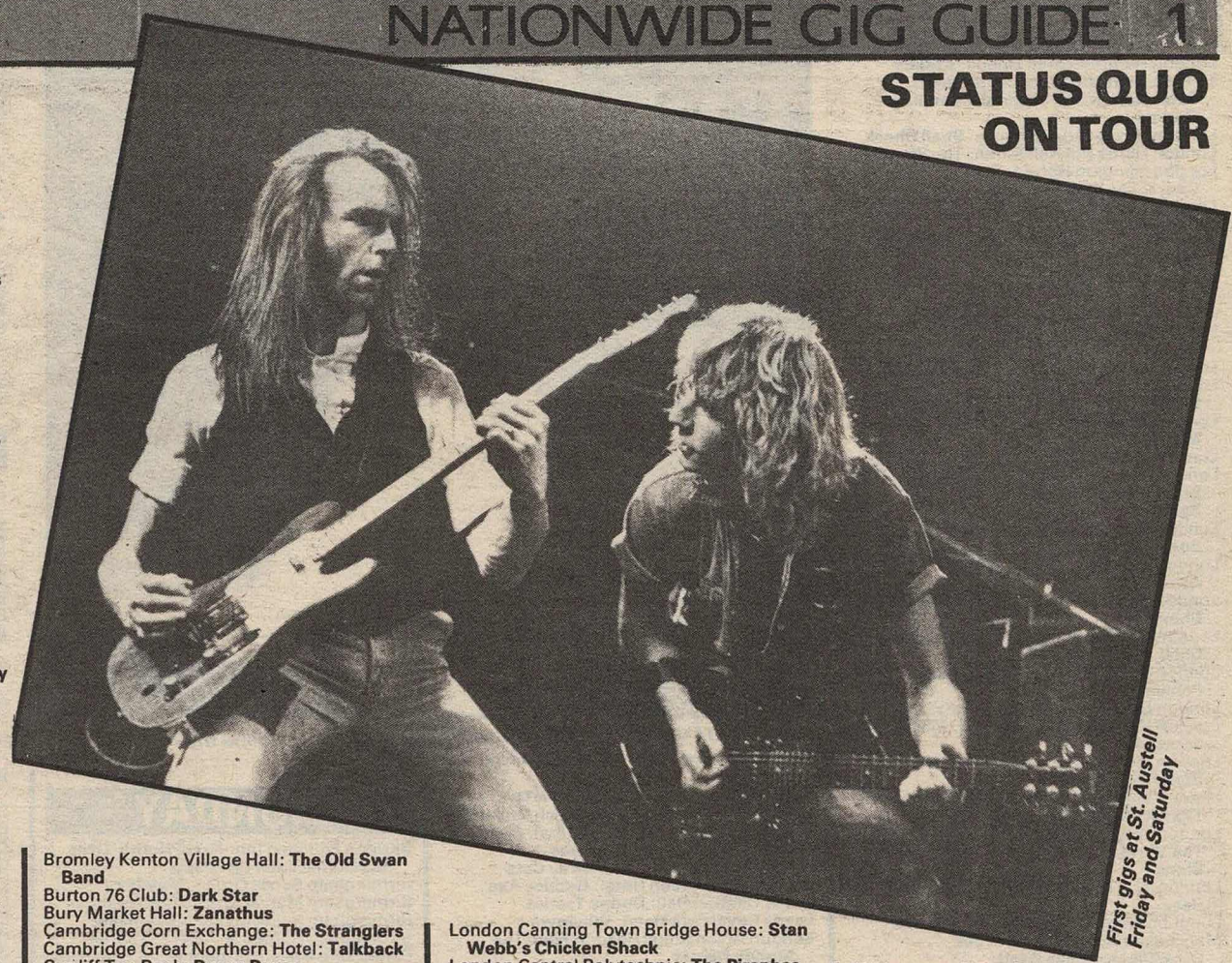
FRIDAY

Aberdeen University: **The Cheaters**
Abertridur Royal Hotel: **Andy Pandemonium/Graham Larkbey**
Alderminster Ettington Park Manor: **Taurus**
Aylesbury Civic Hall: **Light Of The World**
Bicester Red Lion: **Spider**
Birkenhead Gallery Club: **Eric Bell Band**
Birmingham Barrel Organ: **Willy & The Poor Boys**
Birmingham Breedon Cross: **Jets**
Birmingham Mercat Cross: **Situation Critical**
Birmingham National Exhibition Centre: **The Who**
Birmingham Polytechnic: **The Revillos**
Birmingham Railway Hotel: **Teuser**
Birmingham University: **Q-Tips**
Blackpool Jenks Bar: **Whipps (for three days)**
Brighton Dome: **Millie Jackson**
Bromley Kenton Village Hall: **The Old Swan Band**
Burton 76 Club: **Dark Star**
Bury Market Hall: **Zanathus**
Cambridge Corn Exchange: **The Stranglers**
Cambridge Great Northern Hotel: **Talkback**
Cardiff Top Rank: **Duran Duran**
Cleethorpes Submarine Club: **Gaskin**
Colchester St. Mary's Art Centre: **The Art Objects / Savage Mushrooms**
Coventry General Wolfe: **The dB's/The Raybeats**
Coventry Ryton Bridge: **Streetlite**
Coventry The Pilot: **The Syndicate**
Coventry Warwick University: **The Privates/The De-Go-Tees**
Croydon Fairfield Hall: **The Dubliners**
Croydon The Cartoon: **Yakety Yak**
Croydon The Star: **MGA Band**
Dundee University: **The Delmontes**
Edinburgh Astoria: **Denizens**
Eton Christopher Hotel: **Telemacque**
Exeter University: **The Photos/Jools Holland & The Millionaires**
Glasgow Kelvin Hall: **Buddy Rich Orchestra**
Glasgow School of Art: **X-O-Dus**
Glasgow University: **Hot Gossip**
Guildford Surrey University: **Limelight/Still Earth**
Hailsham Crown Hotel: **Fruit Eating Bears**
Hatfield Forum Theatre: **Kenni Huskey/James Cooper/Barbary Coast**
High Wycombe College of Further Education: **Beez**
Ipswich Gaumont Theatre: **Krokus**
Kettering The Windmill: **The Bopcats**
Lancaster University: **Slade**
Leeds Playhouse Theatre: **John Cooper Clarke**
Leeds Wigs Wine Bar: **Dodgy Tactics**
Lincoln Theatre Royal: **Alex Harvey Band**
Lincoln The Wild Life: **Survivors/Strange Desires**
Liverpool Bradford Hotel: **Louis Stewart Trio**
Liverpool Brady's: **Cimarons**
Liverpool J.P. Hall: **The Accelerators**
Liverpool Polytechnic: **Twisted Nervez**
Liverpool Royal Court Theatre: **The Stray Cats**
Liverpool Warehouse: **Diamond Head/Chinatown**
London Blackfen The Woodman: **The Rogettes**
London Camden Dingwalls: **Little Bob Story/The Cobras**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Canning Town Bridge House: **Stan Webb's Chicken Shack**
London Central Polytechnic: **The Piranhas**
London Chelsea All My Eye & Betty Martin: **Debbie Bishop**
London Chelsea Kennedys: **The Naturals**
London City Polytechnic: **Pearl Harbour**
London Clapham Two Brewers: **Red Rinse**
London Clapham 101 Club: **Levi Dexter & The Ripcords**
London Covent Garden Rock Garden: **The Realists/The Speedos**
London Elephant & Castle Southbank Polytechnic: **Jody Street/The Odeons**
London E.1 Old Half Moon Theatre: **Implosion (for three days)**
London Fulham Greyhound: **The Expressos/RPM**
London Greenwich Coach & Horses: **The Ivory Coasters**
London Hackney Chat's Palace: **Poison Girls/The Managing Directors/Annie Anxiety**
London Hackney Pembury Tavern: **Shades**
London Hampstead Starlight Room: **Ian Mitchell Band**
London Herne Hill Half Moon: **Billy Karloff & The Extremes**
London Islington Hope & Anchor: **The Meteors**
London Kensington Imperial College: **Tall Order/Splendour Of Rome**
London Kentish Town Bull & Gate: **Crannog**
London Marquee Club: **The Thompson Twins**
London Middlesex Polytechnic (All Saints Annexe): **The Faraway Stars**
London N.W.2 Hogs Grunt: **Julian Stingle's Jam Session/Rio & The Robots**
London Oxford St. 100 Club: **Club Tango/Again Again/23 Skidoo**
London School of African & Oriental Studies: **Talk Over**
London Soho Pizza Express: **Dave Shepherd Quintet**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Strand King College: **Rocket 88**
London Upstairs at Ronnie Scott's: **Ojah**
London Victoria The Venue: **Supercharge/Afraid Of Mice**
London Wandsworth The Roundhouse: **Calling Hearts/The Outskirts**
London West Hampstead Moonlight Club: **Music For Pleasure/Artery/Sister Sister**
London W.14 The Kensington: **The Crying Shames**
Lowestoft Talk of the West: **Shader**
Lowestoft The Pier: **Cryer/Demolition**
Maidstone Medway Club: **Stark/Appropriate Noise**
Manchester Free Trade Hall: **Gamma/Praying Mantis**
Manchester (Glossop) Surrey Arms: **Nosferatu V**
Manchester Mayflower: **Discharge/Nova Vega/The Violators**
Manchester (Stalybridge) Commercial Hotel: **Stun The Guards**
Manchester South Trafford College: **Surgical Supports**
Margate Shore Wine Bar: **Back Door Man**
Middlesbrough Town Hall: **Iron Maiden**
Narbeth Queens Hall: **Skid Risk/The Parrots**
New Brighton Grand Hotel: **Dead On Arrival**
Newcastle City Hall: **The Sweet**
Newcastle Polytechnic: **Judie Tzuke**
Newcastle University: **The Freshies**
Nottingham Rock City: **Darts**
Oxford Caribbean Club: **Patrick Fitzgerald/The West City 5**
Oxford Pennyfarthing: **Clone**
Pershore College of Horticulture: **Sub Zero**
Peterlee Labour Club: **The Toy Dolls**
Plymouth Virginia House: **Ski Patrol**
Poole Arts Centre: **Frankie Valli & The Four Seasons**
Poole Dorset Institute: **New Musik/Snips**
Rayleigh Crocs: **Level 42**
Reading Hexagon Theatre: **Chas & Dave**
Redditch The Valley Club: **Chainsaw**
Retford Porterhouse: **Nash The Slash**
Scarborough Taboo Club: **The Vapors**
Sheffield Bow Centre: **The Amoebas/Past Seven Days**
Sheffield Polytechnic: **Dr. Feelgood**
St. Austell Cornwall Coliseum: **Status Quo**
Stoke North Staffs Polytechnic: **Reality/The Set**
Street Strode Theatre: **Gordon Giltrap**
Treforest Wales Polytechnic: **Houseband**
Uxbridge Brunel University: **Jam Today**
Watford Red Lion: **Zitz**
Whitehaven The Haven: **Wamm**
Withernsea Grand Pavilion: **The London Boys**
York University: **Wilko Johnson's Solid Senders**

SATURDAY

Basildon Towngate Theatre: **George Melly & The Feetwarmers**
Basingstoke Magnums: **Art Nouveau**
Bicester Red Lion: **Spider**
Birkenhead Gallery Club: **Afraid Of Mice**
Birmingham Barrel Organ: **Bright Eyes**
Birmingham Fighting Cocks: **Babylon Rebels/The Army**
Birmingham Mercat Cross: **Handsome Beasts**
Birmingham Metropolitan Hotel: **Jets**
Birmingham National Exhibition Centre: **The Who**
Birmingham Odeon: **Gamma/Praying Mantis**
Birmingham Railway Hotel: **Mean Street Dealers**
Birmingham University: **Wilko Johnson's Solid Senders**
Bishops Stortford (Stanton) Nags Head: **Joe Average**
Bournemouth The Pinecliff: **The New Brendas**
Bracknell Bridge House: **Jaguar**
Bradford St George's Hall: **Elvis Costello & The Attractions**
Bradford University: **Slade**
Brighton Basement Club: **Supercharge**
Brighton The Salisbury: **The Ammonites**
Bristol Polytechnic: **The Photos/Jools Holland & The Millionaires**
Bury St. Edmonds The Griffin: **C-Saim**
Cambridge Great Northern Hotel: **Amyl Dukes**
Cardiff University: **The Selecter**
Carshalton St. Helier Arms: **Marvin Rainwater/White Rose Band**
Cheltenham St. Paul's & St. Mary's College: **Team 23**
Chigwell White Hart: **T. Boys/The Crack**
Cinderford Rugby Club: **Soul Direction**
Coventry General Wolfe: **The Strollers/Johnny & The Jailbirds**
Croydon The Cartoon: **Den Hegarty & The Random Band/Jeep**
Dudley Town Hall: **Darts**
Durham Students Union: **The Vapors**
Durham University: **John Cooper Clarke**
Edinburgh Playhouse Theatre: **Buddy Rich Orchestra**
Folkestone Labour Hall: **The Adicts/P.H.F.**
Glasgow Strathclyde University: **Hot Gossip**
Glasgow Technical College: **Denizens**
Gloucester College of Arts: **The Icons/The Options/Screaming Dead**
Goxhill Memorial Hall: **Still Earth**
Grantham Guildhall: **Geddes Axe**
Hatfield Forum Theatre: **Chris Barber Band/Doctor John**
High Wycombe Nags Head: **Larry Miller Band**
Huddersfield Eros Club: **Shader**
Ilford The Cranbrook: **Rye & The Quarterboys**
Ipswich Capel St. Mary Hall: **V.H.F.**
Leatherhead Leisure Centre: **Chas & Dave**
Leeds Packhorse: **Blitzkrieg Patrol/The Crack**
Leeds University: **The Only Ones**
Leicester Polytechnic: **Duran Duran**
Liverpool Brady's: **The Revillos**
London Battersea Arts Centre: **Will Gaines Quartet**
London Brixton Archway Studios: **The Nocturnal Emissions**
London Camden Dingwalls: **Central Line/The C-Sharps**
London Canning Town Bridge House: **Eric Bell Band**
London Chelsea All My Eye & Betty Martin: **Errol Daniel & G-5**
London Clapham 101 Club: **Music For Pleasure**
London Covent Garden Rock Garden: **The Raybeats/The Shout**
London Deptford Royal Albert: **The Bluebirds**
London Farringdon Metropolitan Hotel: **Charge/The Mighty Strypes**
London Fulham Greyhound: **Mickey Jupp/Steve Hooker's Shakers**
London Hammersmith Lyric Theatre (lunchtime, free): **Bob Kerr's Jazz Friends**

CONTINUES OVER . . .



STATUS QUO ON TOUR

First gigs at St. Austell Friday and Saturday

LEADING LADIES IN ACTION THIS WEEK

Four of our favourite ladies are on view this week. There are no prizes for identifying them, but we'll give you a rundown on their activities. From left to right:

● CRYSTAL GAYLE flies into London to headline a one-off concert at the Apollo Victoria on Thursday.

● MILLIE JACKSON brings her subtle blend of heartfelt soul and pungent lyrics to Brighton Centre (Friday) and London Apollo (Saturday and Sunday).

● WENDY WU, now sporting a rather severe hair-do, fronts The Photos as they take the road to Exeter (Friday), Bristol (Saturday), Cheltenham (Sunday), Leicester (Tuesday) and London The Venue (Wednesday). Jools Holland and his new band support.

● PAULINE BLACK and her Selecter colleagues begin a major UK tour at Cardiff (Saturday), Bristol (Sunday), Malvern (Monday), Reading (Tuesday) and Brighton (Wednesday).

DATA CONTROL

NATIONWIDE GIG GUIDE 2

London Hammersmith Odeon: **Krokus**
London Hampstead Starlight Room: **Catcherman/T.V. Scandal/Rumbling Organs**
London Hayes Brooke House: **Shell Shock**
London Herne Hill Half Moon: **The Piranhas**
London Islington Hope & Anchor: **Ricky Cool & The Rialtos**
London Kentish Town Bull & Gate: **Dingle Spike**
London Lee Green The Lee Centre: **Zero Hour**
London Lewisham South-East Technical College: **Nuthin Fancy**
London Marquee Club: **Pearl Harbour**
London N.W.2 Hogs Grunt: **Julian Stringle's Jam Session/Ojah**
London Rainbow Theatre: **The Stranglers**
London Regents Park Cecil Sharp House: **Shirley Collins/Jim Younger/Julie Carter**
London Richmond Brollys: **The Original Mirrors/The Europeans**
London Royal Festival Hall: **The Dubliners**
London School of Economics: **Squeeze/The Distractions/Red Beans & Rice/The Beatroots**
London Soho Pizza Express: **Tommy Burton Quartet**
London Southall White Lion: **The Attendants**
London Stockwell Old Queen's Head: **Plain Characters**
London Stoke Newington Pegasus: **Big Chief**
London Tottenham The Spurs: **Italian Parcels**
London Upstairs at Ronnie Scott's: **Ojah**
London Victoria Apollo Theatre: **Millie Jackson**
London Victoria The Venue: **The Belle Stars/Dolly Mixture**
London Waterloo National Theatre Foyer: **The City Waites**
London West Hampstead Moonlight Club: **The Vincent Units/A Popular History Of Signs**
London W.9 The Factory: **Bumble & The Beez**
Loughborough University: **Judie Tzuke**
Manchester Apollo Theatre: **Jeff Beck/Climax Blues Band**
Manchester Polytechnic: **UK Decay**
Manchester University: **The Stray Cats**
Middlesbrough Rock Garden: **Nash The Slash**
Newcastle City Hall: **Iron Maiden**
Nottingham Boat Club: **Dark Star**
Nottingham Rock City: **The Sweet**
Plymouth Polytechnic: **Cimarons**
Reading Hexagon Theatre (lunchtime): **Motley Crew**
Retford Porterhouse: **The Pretty Things/Money**
Runcorn Grangeways: **The Shattered Dolls**
Salisbury King & Bishop: **Talon**
Scunthorpe Priory Hotel: **A Certain Ratio**
Sheffield Brimsworth Hotel: **The Bopcats**
Sheffield University: **Nine Below Zero**
Shifnal Star Hotel: **The Review/The Mob/The Bikinis**
Southampton University: **Dr. Feelgood**
Southport Theatre: **Richard Digance**
St. Albans City Hall: **Gordon Giltrap**
St. Austell Cornwall Coliseum: **Status Quo**
Tonypandy Naval Club: **Taurus**
Warrington Red Lion: **Head Hunter**
Windsor Blazers: **Frankie Valli & The Four Seasons**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wollaston Nags Head: **Toad The Wet Sprocket**
Worcester College of Higher Education: **The Set**
Worthing Old Dukes: **Back Door Man**

SUNDAY

Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Mr. Sam's: **Xpertz**
Birmingham Odeon: **Jeff Beck / Climax Blues Band**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bolton Swan Hotel: **Body**
Brighton Sussex University: **The Hoodlums**
Bristol Colston Hall: **Krokus**
Bristol Locarno: **The Selecter**
Bromley Churchill Theatre: **Gordon Giltrap**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Bury The Derby Hall: **Telephone Bill & The Smooth Operators**
Burnley Bank Hall Club: **Wamm**
Cambridge Great Northern Hotel: **The Models**
Cardiff New Theatre: **Grace Kennedy**
Cheltenham Eve's: **The Photos / Jools Holland & The Millionaires**
Chigwell White Hart: **Park Avenue**
Colchester Guisnes Court: **The Rank Amateurs**
Coventry The Sportsman: **The Syndicate**
Croydon Fairfield Hall: **New Musik / Canis Major**
Eastbourne Congress Theatre: **Frankie Valli & The Four Seasons**
Eton Christopher Hotel (lunchtime): **The Gatsby Five**
Glasgow Apollo Centre: **Iron Maiden**
Glasgow Doune Castle: **H20**
Glasgow Ultra Tech: **Hot Gossip**
Glenrothes Rothes Arms: **Denizens**
Grimsby Pestle & Mortar: **Johnny Storm**

CHAS & DAVE emerge from the recording studio to headline their first major concert tour, opening in Reading on Friday.

Hailsham Crown Hotel: **The Experts**
Halifax Civic Theatre: **Buddy Rich Orchestra**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Lancaster University: **The Stray Cats**
Leeds Fforde Green Hotel: **Geddes Axe**
Leeds Haddon Hall: **Dodgy Tactics**
Leeds Royal Park Hotel: **Windows**
London Acton Kings Head: **B Film/The Afghan Rebels**
London Battersea Arts Centre: **Pete Nu Quartet/Maggie Nichols**
London Battersea Nags Head: **Jugular Vein**
London Brixton George Canning: **Southside**
London Canning Town Bridge House: **Jackie Lynton Band / No Idea**
London Charing Cross Duke of Buckingham: **The Invisibles (for four days)**
London Chelsea Kennedys: **The Idlers**
London Covent Garden Rock Garden: **The Holograms / Red Shoes / Strict Baptists**
London Deptford The Duke: **The Bluebirds**
London Finchley Torrington: **Johnny Mars' Mighty Mars**
London Hackney The Queens: **Avenue**
London Hammersmith Odeon: **Gamma / Praying Mantis**
London Hammersmith Palais: **Al Campbell / Johnny Osbourne / Aswad / Misty In Roots / Clint Eastwood**
London Herne Hill Half Moon: **The Spectres / Talk**
London Islington Hope & Anchor: **BIM**
London Kentish Town Bull & Gate: **Juice On The Loose**
London Marquee Club: **The dB's**
London N.4. The Stapleton: **The Volcanoes / Plain Characters**
London N.W.2 Hogs Grunt: **West End Stompers**
London Putney Half Moon: **Temperance Seven**
London Soho Pizza Express: **Roy Vaughan Trio**
London Stockwell Old Queen's Head: **The Silence**
London Stoke Newington Pegasus: **Ojah**
London Strand Lyceum Ballroom: **The Only Ones / The Original Mirrors / The Books**
London Stratford Green Man (lumchtime): **The Funky B's**
London Tooting The Castle: **The Laughing Apple / Factory Poems**
London Victoria Apollo Theatre: **Millie Jackson**
London Victoria The Venue: **Dr. Feelgood**
London West Hampstead Moonlight Club: **Private Lives / Pro-Files**
London Woolwich Tramshed: **Ian Carr's Nucleus**
London W.1 Portman Hotel (lunchtime): **Brian Leake's Sweet & Sour**
Macclesfield Masonic Arms: **Nosferatic V**
Manchester Apollo Theatre: **Elvis Costello & The Attractions**
Manchester Cyprus Tavern: **Crispy Ambulance / Beach Surgeon**
Newbridge Memorial Hall: **Taurus**
Newcastle City Hall: **Gillan / Dedringer**
Newquay Central Hotel: **The Winners**
Northwich Cook Inn: **The Odds**
Nottingham Imperial Hotel: **No Tigers**
Oxford Pennyfarthing: **Stalker**
Poynton Folk Centre: **Johnny Silvo**
Sheffield Top Rank: **Duran Duran**
Stevenage Bowes Lyon House: **UK Decay**
Wallasey Dale Inn: **Stan The Guards**
West Bromwich Coach & Horses: **Sub Zero**
Weymouth Goucester Hotel (lunchtime): **The X.S.**
Wollaston Nags Head: **Art Nouveau**

MONDAY

Barnton Fountain Inn: **First Priority/Little Red Dufflecoats/Twin Sets**
Birmingham Barrel Organ: **Mayday**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Railway Hotel: **Chainsaw**
Birmingham Romeo & Juliet's: **Taurus**
Cambridge Great Northern Hotel: **The Rank Amateurs**
Coventry Belgrade Theatre: **Team 23/The Shots**
Dundee Bonar Hall: **Mike Westbrook Band**
Edinburgh Playhouse Theatre: **Elvis Costello & The Attractions**
Edinburgh Tiffany's: **The Stray Cats**
Eton Christopher Hotel: **Flics**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Keighley Funhouse Bar: **Speed**
Kingston Grove Tavern: **Avenue**
Leeds Warehouse: **Nash The Slash**
Leicester De Montfort Hall: **Slade**
Liverpool Mayflower: **Shader**
Liverpool The Masonic: **Fat Elsie**
London Camden Dingwall's: **The dB's/The Raybeats**
London Canning Town Bridge House: **The Cockney Rejects**
London Charing Cross Heaven: **Pere Ubu/Subway Sect/Furious Pig**
London Chelsea Kennedys: **Debbie & The Bear**
London Covent Garden Rock Garden: **My Captains/The Colours**
London Fulham Greyhound: **The Name/The Divers**
London Hammersmith Clarendon Hotel: **Long Tall Shorty/Eddy Steady Go**
London Hammersmith Odeon: **Jeff Beck/Climax Blues Band**
London Hampstead Starlight Room: **Nouveau-a-go-go/The Chefs**
London Harrow Rd. Windsor Castle: **Arrogant**
London Islington Hope & Anchor: **True Life Confessions**
London Kentish Town Bull & Gate: **Big Chief**
London Knightsbridge Pizza on the Park: **Matthew Ross & Guests (for four days)**
London Marquee Club: **Samson**
London N.W.2 Hogs Grunt: **The Lucky Selection**
London Putney Star & Garter: **Queen Ida**
London Ronnie Scott's Club: **Eddie 'Lockjaw' Davies & Harry 'Sweets' Edison (for two weeks)**
London Royal Festival Hall: **Buddy Rich Orchestra**
London Stole Newington Pegasus: **Black Market**
London Stratford Green Man: **Hot Rumour**
London Upstairs at Ronnie Scott's: **Limehouse**
London Victoria The Venue: **Dave Cash's Good Time Night with Grease Band/Kelly's Eye etc.**
London Wembley Arena: **The Who/Q-Tips**
London West Hampstead Moonlight Club: **Way Of The West/Everest The Hard Way**
London W.1 (Dean St.) Gossips: **The Belle Stars**
London W.1 Gillray's Bar: **Fred Rickshaw's Hot Goolies**
Malvern Winter Gradens: **The Selecter**
Manchester (Broughton Park) The Basement: **Cynical Fouls/Late Nite Neon**
Middlesbrough Town Hall: **Gillan/Dedringer**
Nottingham Imperial Hotel: **Gwaihir**
Nottingham Rock City: **Acker Bilk Band**
Oxford Scamps: **The Kindergarten**
Preston Polytechnic: **Performing Ferret Band/Stark**
Rayleigh Crocs: **Johnny Storm**
Sheffield Byron Arms: **Nick Robinson's Flying Fingers**
Sheffield Marples Monday Club: **Artery/B. Troop**
Sheffield University: **B Movie/Alien Heat**
Slough Studio One: **Zitz**
Southampton Sands Hotel: **Back Door Man**
Southend Zero 6: **Vatten**
St. Albans Horn of Plenty: **The Apocalypse**
Wakefield Theatre Club: **Cleo Laine / John Dankworth**
Wallasey Labour Club: **Forfeit**
Watford Bailey's: **Odyssey (for a week)**

TUESDAY

Anglesey Plas Coch: **Fay Ray/A Silly Tree/Menage A Trois**
Bath Tiffany's: **The Freshies**
Billingham Black Horse: **Bertie Draycott**
Birmingham Barrel Organ: **Cromo**
Birmingham Fighting Cocks: **Brujo**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Railway Hotel: **Money**
Bolton (Bromley Cross) Railway Hotel: **Dead Giveaway**
Bolton (Walkden) Stockade: **The Autoze/Peruvian Drumstix**
Bournemouth Moat House: **Manhattan Slide/Lix'n Vixen**
Bournemouth The New Steine: **Back Door Man**
Bradford St. George's Halll: **Gillan/Dedringer**
Brighton Basement Club: **The Ammonites**
Bury The Derby Hall: **The Metro Show**
Cambridge Great Northern Hotel: **G.B.H.**
Cambridge Trinity College: **Tranzista**
Cardiff Great Western Hotel: **The Bulbs**
Cardiff Top Rank: **The Sweet**
Chepstow George Hotel: **Graham Larkbey**
Cleethorpes Lifeboat Hotel: **Twisted Nervez**
Coventry Shades Club: **The Syndicate**
Doncaster Rotters: **Frankie Valli & The Four Seasons**
Eton Christopher Hotel: **Ally Cats Band**
Glasgow Apollo Centre: **Elvis Costello & The Attractions**
Glasgow Third Eye Centre: **Mike Westbrook Band**
Glasgow Tiffany's: **The Stray Cats**
Helensborough Trident Club: **The Cheaters**
Keighley Kings Head: **Omen**
Kimberworth The Domino: **The Amoebas**
Leeds Warehouse: **The Reluctant Stereotypes**
Leicester Polytechnic: **The Photos/Jools Holland & The Millionaires**
London Barnes Bull's Head: **Barbara Thompson's Paraphernalia**
London Camden Dingwalls: **Queen Ida**
London Canning Town Bridge House: **The Cockney Rejects**
London Chelsea Kennedys: **Leszek**
London Covent Garden Rock Garden: **The Gas/Everest The Hard Way**
London Fulham Greyhound: **The Instutite/MPH**
London Hammersmith Odeon: **Jeff Beck/Climax Blues Band**
London Hampstead Starlight Room: **Rue De Remarx**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **Restricted Code**
London Lee Green Old Tiger's Head: **Yakety Yak**
London Marquee Club: **Eddie & The Hot Rods**
London N.4 The Stapleton: **The Razzy Dazzy Spasm Band**
London N.W.2 Hogs Grunt: **Len's Seattle Six**
London Oxford St. 100 Club: **Theatre Of Hate**
London Soho Pizza Express: **All-Star Jazzband**
London Southall The Cavern: **Burnin' Blockade/Stella Rebella**
London Stockwell Old Queen's Head: **The Introze/The Spiders**
London Stratford Green Man: **The Ivory Coasters**
London Thurrock Technical College: **Denizens**
London Tooting The Castle: **The Chevrons/The Attendants**
London Tottenham Prince of Wales: **The Alligators/The Wrecktangles**
London Tottenham The Railway: **Brett Marvin & The Thunderbolts**
London University Union: **Talk Over**
London Wembley Arena: **The Who/Q-Tips**
London West Hampstead Moonlight Club: **Dolly Mixture/The Harlequins/Eddy Steady Go**
London Woolwich Tramshed: **Sammy Remington Band**
Malvern Mount Pleasant Hotel: **The Privates**
Manchester (Broughton Park) The Basement: **Steady Steady/Hold The Front Page**
Manchester Polytechnic: **The Vapors**
Manchester Rafters: **The Drones**
Manchester (Walkden) Bulls Head: **Scratch Band**
Middlesbrough Teesside Polytechnic: **The Model Workers**
Newcastle City Hall: **Krokus**
Nottingham Rock City: **Dr. Feelgood**
Nottingham Trent Polytechnic: **New Musik/Snips**
Oxford Corn Dolly: **Beez**
Preston Moonrakers: **Shader**
Reading University: **The Selecter**
Sheffield City Hall: **Iron Maiden**
Sheffield Limit Club: **Nash The Slash**
Southampton Gaumont Theatre: **Slade**
Thirsk Technical College: **Weapon Of Peace**
Upminster New Windmill Hall: **UK Decay**

WEDNESDAY

Bath Jaspers Club: **Back Door Man**
Belfast Queen's Hall: **The Gang Of Four/Pere Ubu**
Birkenhead Sir James Ents: **Harvest Moon**
Birmingham Barrel Organ: **Osprey**
Birmingham Mercat Cross: **M. S. Nightwork**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham Top Rank: **New Musik/Snips**
Birmingham (Yardley) Bulls Head: **Roses**
Bradford St. George's Hall: **Krokus**
Brighton Polytechnic: **Weapon Of Peace/Denizens**
Brighton Top Rank: **The Selecter**
Bristol The Berkeley: **The Freshies**
Cambridge Great Northern Hotel: **Samurai**
Cheltenham Plough Inn: **Roadsters**
Coventry General Wolfe: **Bron Area**
Coventry Warwick University: **Buddy Rich Orchestra**
Dudley College of Education: **Sub Zero**
Edinburgh Heriot Watt University: **Johnny Storm**
Eton Christopher Hotel: **Juvessance**
Ewell The Grapevine: **Avenue**
Guildford Civic Hall: **The Vapors**
Halifax Foggy's: **Shader**
Keele University: **Dr. Feelgood**
London Acton Kings Head: **English Subtitles/Dr. Mix & The Remix**
London Acton White Hart: **5 Pliers/Michael**
London Camden Dingwalls: **Queen Ida**
London Canning Town Bridge House: **Tour De Force/Gymsplips**
London Chelsea Kennedys: **Max**
London Clapham Two Brewers: **The Spoilers**
London Covent Garden Rock Garden: **Restricted Code**
London E.1 Old Half Moon Theatre: **Jam Today**
London Fulham Greyhound: **Nauty Culture/The Shine**
London Hampstead Starlight Room: **Von Trapp Family**
London Harrow Rd. Windsor Castle: **5 Pliers**
London Islington Hope & Anchor: **The English**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Marquee Club: **Eddie & The Hot Rods**
London N.W.2 Hogs Grunt: **The London Apaches**
London Old Kent Rd. Thomas A'Beckett: **A Bigger Splash/The Pick Ups**
London Peckham Walmer Castle: **The Firm/The Elite**
London Soho Pizza Express: **Freddy Kohlman Quartet**
London Stockwell Old Queen's Head: **Terminal Rescue**
London Stoke Newington Pegasus: **J. J. & The Flyers**
London Stratford Green Man: **Jazz Sluts**
London Victoria The Venue: **The Photos**
London Wembley Arena: **The Who/Q-Tips**
London West Hampstead Moonlight Club: **Birthday Party/My Captains**
London W.1 Gossips: **Private Lives**
London W.1 Gulliver's: **Level 42**
London W.2 Plaza Hotel: **Radioactive**
Manchester Apollo Theatre: **Gillan/Dedringer**
Manchester (Ashton) Birch Hotel: **Private Sector**
Manchester (Ashton) Shades: **The Politicians**
Manchester (Walkden) Bulls Head: **Virginia Wolf**
Middlesbrough Teesside Polytechnic: **John Otway / The Europeans**
Newcastle City Hall: **Elvis Costello & The Attractions**
Newport Stowaway: **The Revillos**
New Romney The Seahorse: **Denigh**
Nottingham Hearty Good Fellow: **Gwaihir**
Nottingham Imperial Hotel: **Some Chicken**
Nottingham Rock City: **Frankie Valli & The Four Seasons**
Oxford Scamps: **Nash The Slash**
Rugby Benn Memorial Hall: **Chevy**
Sheffield George IV Hotel: **Doncaster Youth Jazz Orchestra**
Sheffield Polytechnic: **Artery**
South Woodford Railway Bell: **Original East Side Stompers**
Wakefield Unity Hall: **The Sweet**
Winchester Railway Inn: **The Skavengers**

YOUR GIG GUIDE COMPILER IS DEREK JOHNSON

LIGHTNING PRODUCTIONS presents
cockney rejects
plus support
BRIGHTON TOP RANK
Monday, 16th March at 7.30pm
Tickets price £2.50 (inc. VAT) available from Box Office 0273 25895 & usual Agents.

DATA CONTROL — LIVE ADS (01-261 6153)

Venue

160 Victoria St., SW1
(Opp Victoria Tube Station)
01-834 5882
Food, Drink, Live Bands, Dancing 7pm-3am

Thursday 12th March (late night) £4.50
Late Night
Gerry Anderson Night featuring DAVID CLARIDGE (alias Captain Scarlet)

Friday 13th March £3.00
FISCHER Z

Saturday 14th March £3.50
ALBERTO Y LOS TRIOS PARANOIS

Sunday 15th March £3.00
FREEEZ

Wednesday 18th March £3.50
JOHN OTWAY & THE BAND BEHIND THE CURTAIN

Friday 10th April £4.00
RICK NELSON + THE STONE CANYON BAND

PCLSU Presents a New Cross Fire Fund Benefit

UB40
MERGER
MATUMBI

Special Guest
LINTON KWESI JOHNSON

Saturday 7th March 7.30 pm
Central London Poly, 115 New Cavendish St.
London W. (Oxford St Tube) Tickets £2.00
(adv from SU on 01 636 6271)

STRAIGHT MUSIC PRESENTS

LYCEUM
STRAND, WC2
SUN/MON 22nd/23rd MARCH at 7·30
TICKETS £3·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088

THE MONOCHROME SET
FURIOUS PIG
T.V. PERSONALITIES

APPEARING AT
THE VENUE, VICTORIA S.W.1
MARCH 5th 7.30 p.m.
4 TICKET PRICE £3 available from;
Venue box office telephone 01-834 5500

THE CRYSTAL PALACE
Annerley Road, Upper Norwood SE19 *(Crystal Palace Roundabout)*

Friday 6th March

ORIGINAL MIRRORS

Barry Dickins and Rod MacSween for ITB present

NINE BELOW ZERO

Special Guest
JOOLS HOLLAND and **THE KEYS**

HAMMERSMITH ODEON Friday March 20th at 8.00pm
Tickets £2.50 and £2.00 from the box office Tel: 01-748 4081/2 and usual agents. (*plus booking fee)

ROCK CITY
TALBOT STREET, NOTTINGHAM
Tel 0602 412544 — Open 8 pm - 2 am

Thursday 5th March — Adv £2.00
DURAN DURAN
HIT SINGLE "PLANET EARTH"
+ B. Movie

Friday 6th March — Adv £2.50
THE DARTS
+ Support

Saturday 7th March — £3.00 Adv
THE SWEET
+ Support

Monday 9th March — Adv £2.50
JAZZ SPECIAL
ACKER BILK

TUESDAY 10th March — Adv £2.50
DR. FEELGOOD
+ Supercharge

Wednesday 11th March — £5.00 Adv
FRANKIE VALLI & THE FOUR SEASONS

Thursday 12th March — Adv £2.00
ALBERT-Y-LOS-TRIO-PARANOIAS

Friday 13th March — £2.50 Adv
BOW WOW WOW
+ Support

Saturday 14th March — £2.00 on door
Rock City Special
FUTURIST DISCO

Thursday 19th March — Adv £2.00
SPLODGE

Saturday 21st March — £2.50 Adv
THE SELECTER
+ Support

Monday 23rd March — £2.50
JAZZ SPECIAL
KENNY BALL & HIS JAZZMEN

Tuesday 24th March — £4.00 Adv
ROSE ROYCE
+ Support

Saturday 28th MArch — Adv £2.50
2002 REVIEW FEATURING CLASSIX NOUVEAUX + THEATRE OF HATE + EYELESS IN GAZA + SHOCK + NAKED LUNCH

Saturday 4th April — £2.50 Adv
ATHLETICO SPIZZ 80 Presents SPIZZLES

Saturday 11th April — Adv £2.00
THE BLUES BAND

Friday 17th April — Adv £2.50
Rockney Night
CHAS 'N' DAVE

Thursday 23rd April — Adv £2.00
Heavy Metal Special
TYGERS OF PAN TANG
+ MAGNUM + Alkatrazz

Friday 24th April — £3.00 Adv
ECHO & THE BUNNYMEN
+ Support

Saturday 25th April — Adv £2.50
999

Wednesday 29th April — Adv £3.50
BILLIE JOE SPEARS
Plus The Hillsiders

Thursday 7th May — Adv £3.00
JAPAN

Friday 8th May — Adv £2.50
ALEX HARVEY BAND

Saturday 9th May — Adv £3.50
THE UNDERTONES

Tickets from Rock City, Virgin Selectadisc Victoria Box Office, Way Ahead Revolver, R E Chords (Derby), Revolver (Leicester) or by post from Rock City. Cheques payable to Rock City. Must be over 18 years of age.
No Membership Required

MUST BE OVER 18 YEARS OF AGE
NO DRESS RESTRICTIONS
NO MEMBERSHIP REQUIRED

CINEMAS

WARNER WEST END 1 2 3 4
LEICESTER SQUARE 439 0791
LICENSED BAR — FULLY AIR-CONDITIONED — ADVANCE BOOKING

1 Clint Eastwood
Any Which Way You Can AA
From Warner Bros. A Warner Communications Company. Released by COLUMBIA-EMI-WARNER Distributors © 1980 Warner Bros. Inc. All Rights Reserved.
Progs Weekdays: 1.30, 3.50, 6.10, 8.30. Sunday: 3.30, 5.50, 8.15. Late Show Sat: 11pm

2 The Army was no laughing matter until Judy Benjamin joined it.
★GOLDIE HAWN★
PRIVATE BENJAMIN AA
From Warner Bros. A Warner Communications Company. Released by COLUMBIA-EMI-WARNER Distributors © 1981 Warner Bros. Inc. All Rights Reserved.
Progs: Weekdays 1.45, 4.00, 6.15, 8.30. Sunday 3.30, 5.45, 8.00. Late show Fri & Sat 11 pm.

3 Rebels. Outlaws. Mercenaries. Seven magnificent warriors join to fight the...
BATTLE BEYOND THE STARS A
An ORION Release. © A Warner Communications Company. All Rights Reserved.
Progs: 2.15, 4.20, 6.25, 8.35 — **Late Show Fri & Sat 11pm**

4 BETTE MIDLER
Divine Madness AA
A Ladd Company Release Through Warner Bros. A Warner Communications Company.
Released by Columbia-EMI-Warner Distributors Ltd. © 1980 Warner Bros. Inc. Ladd Company. All Rights Reserved.
2.35, 4.30, 6.30, 8.30. Late Show Sat: 11pm

ESSENTIAL CINEMA
76 Wardour St., W1. (439 3657)

Thur 5th Mar — 6.15
PASSENGER
Thur 5th Mar — 8.45
LAST WALTZ
Fri 6th Mar — 6.15
GREAT ROCK 'N' ROLL SWINDLE
Fri 6th Mar — 8.30
LAST TANGO IN PARIS
Sat 7th Mar — 6.00
THE SONG REMAINS THE SAME
Sat 7th Mar — 8.45
FREUDS:— THE SECRET PASSION
Sun 8th Mar — 9.15
SECRET POLICEMANS BALL
Mon 9th Mar — 9.15
JIMI HENDRIX
Tues 10th Mar — 9.15
JUBILEE
Wed 11th Mar — 9.15
EAST RIDER

Belt & Braces'
accidental death of an anarchist

"Simply brilliant"
Socialist Challenge

"subversive to the youth of the country"
Sir Roy Shaw

"Dramatic tosh"
Daily Mail

"a loud, vulgar, kinetic, scurrilous, smart, sensational show. In other words, everything theatre should be"
New Society

A year at Wyndham's Theatre and better than ever
01-836 3028

---

101 CLUB
101 St John's Hill
Tel. 01-223 8309

Wednesday 4th March
RACE RECORDS *present*
TEAM 23 + The People
Thursday 5th March
EDUKATORS + DIORATURE
Friday 6th March
FLYING DUCK NIGHT
AKA & THE CAMERA CLUB
+ Space Monkeys
Saturday 7th March
MUSIC FOR PLEASURE
+ Rue de Remarx
Sunday 8th March
TENPOLE TUDOR + UKraine
Monday 9th March
LE CHANGE + The Cartoons
Tuesday 10th March
VOX POP + The Quarks
Wednesday 11th March
SHADOWFAX + The Divers

Venue

160-162 VICTORIA STREET
LONDON SW1E 5LB
Tel 834 5500/828 9441
OVER 18s ONLY
FOOD, DRINK, LIVE MUSIC, 'TIL 3.00am.

Over 18's Only

Thursday 5th March — £3.00
THE MONOCHROME SET
Late Night — £2.00
Celebrity disco featuring D.J. BARRY ADAMSON (from Magazine)
Friday 6th March — £3.00
SUPERCHARGE
Saturday 7th March — £3.00
THE BELLE STARS + THE DOLLY MIXTURES
Sunday 8th March — £3.50
DR FEELGOOD
Monday 9th March — £3.50
DAVE CASH'S GOOD TIME MUSIC NIGHT
featuring THE GREASE BAND + THE TOM KELLY BAND
Tuesday 10th March — £7.50
GREEK PARTY NIGHT
— Win a holiday for two in Greece
Wednesday 11th March — £3.00
THE PHOTO'S

THE GREYHOUND
FULHAM PALACE ROAD

Thursday 5th March — £1.25
THE LEMONS + Monkey
Friday 6th March — £1.50
THE EXPRESSOS + RPM
Saturday 7th March — £1.25
MICKY JUPP
+ Steve Hooker & The Shakers
Sunday 8th March — £1.00
GUY JACKSON + Martin Besserman
Monday 9th March — £1.00
THE NAME + The Divers
Tuesday 10th March — £1.00
THE INSTITUTE + MPH
Wednesday 11th March — £1.00
NAUTY CULTURE + The Shine

REAL CUBES present
SACRE BLEU

Wednesday 11th March
THE STARLIGHT CLUB
100 West End Lane, West Hampstead,
with
RED KITES Adm £1
(for info ring Pete — 624 7611)
WEDNESDAY 14th MARCH
THE HALYCON, WESTWOOD PETERBORO
THURSDAY 19th MARCH
THE STARLIGHT CLUB
with The Belleestars
(ex Bodysnatchers)

GATECRASHERS

(BEAUCHAMP, WARREN, COTTER, GRANTLEY)
at

Tuesday 10th March — Hammersmith Clarendon Hotel (Basement Bar)

Thursday 12th March — Cambridge University (King College)

Thursday 19th — Feltham, Airman

Saturday 21st — Croydon Club 94, (94 Parkway)

CLUB & COLLEGE TOUR TO BE ANNOUNCED SOON — *ENQUIRIES* 04862 21962 AFTER 6 pm

---

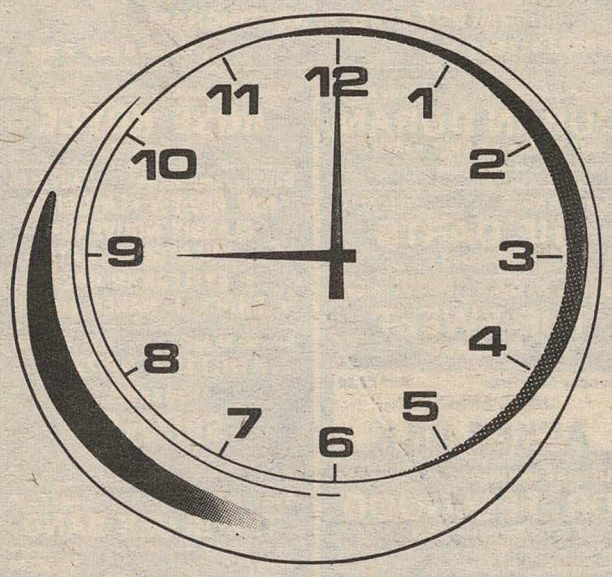
REGGAE AT THE 100 CLUB
100 Oxford St., London W.1

Thursday 5th March
Direct from Jamaica, the young Singing Superstar
BARRINGTON LEVY
+ The Instigators

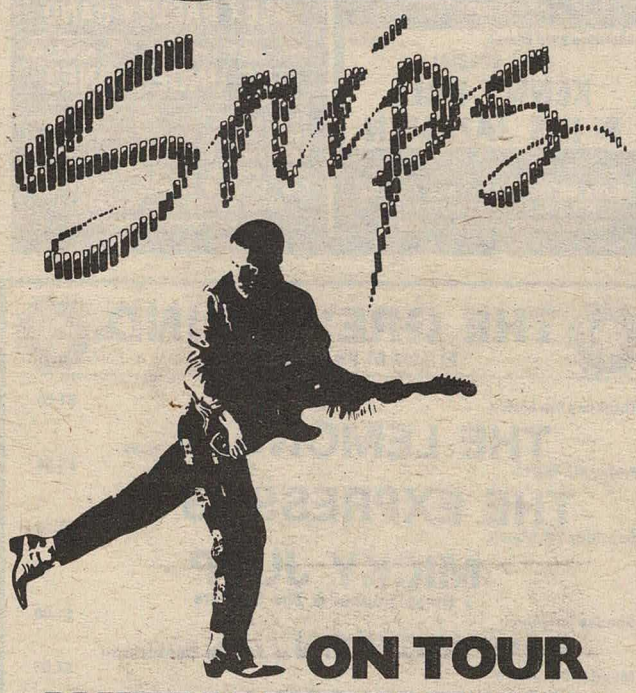
NEW WAVE AT THE 100 CLUB

Tuesday 10th March
THEATRE OF HATE

DATA CONTROL LIVE ADS (01-261 6153)



TIME TO SEE



ON TOUR WITH NEW MUSIK

Wednesday 4th March	Sussex University.
Thursday 5th March	Hastings Graffiti.
Friday 6th March	Dorset Institute, Poole.
Saturday 7th March	The Dudley Town Hall.
Sunday 8th March	Croydon Fairfield Hall.
Tuesday 10th March	Trent Polytechnic.
Wednesday 11th March	Loughborough University.
Thursday 12th March	Bradford Tiffanies.
Friday 13th March	Crawley College.
Saturday 14th March	Wolverhampton Poly.
Sunday 15th March	Birmingham Digbeth Civic.
Monday 16th March	Leeds Warehouse.
Tuesday 17th March	Hull University.
Wednesday 18th March	Middlesbrough Town Hall.
Thursday 19th March	Manchester University (UMIST).
Friday 20th March	Glasgow University (QM).
Saturday 21st March	Huddersfield Poly.
Tuesday 24th March	London Show – to be confirmed.
Wednesday 25th March	Northampton Nene College.
Thursday 26th March	Liverpool Warehouse.
Friday 27th March	St. Neots Priory Centre.
Saturday 28th March	Corby Festival Hall.

NEW SINGLE '9 O'CLOCK' OUT NOW RECORDS

LIGHTNING Productions present

New Musik

plus SNIPS

FAIRFIELD HALLS CROYDON
Sunday 8th March at 7.30 pm
Tickets 3.50 3.00 2.50 (inc VAT) Advance Box Office 681 0821
DIGBETH HALLS BIRMINGHAM
Sunday 15th March at 7.30 pm
Tickets 3.50 3.00 2.50 (inc VAT) Advance
Box Office 021-236 2392
Also at Virgin Records, Cyclops Records Birmingham
TOWN HALL MIDDLESBROUGH
Wednesday 18th March at 7.30 pm
Tickets 3.00 2.50 2.00 (inc VAT) Advance
Town Hall Box Office 242561 and The Other Record Shop Hartlepool

---

Peter Brightman and Henry Sellers
(by arrangement with Herb Cohen Management)
present in concert

TOM WAITS

at the
APOLLO VICTORIA THEATRE
17 Wilton Road Victoria SW1
FRI 20/SAT 21 MARCH 1981
Performance at 8.00pm
Tickets: £3 £4 and £5
Box office tel: 01-828 6491

Also appearing at
PLAYHOUSE THEATRE
Edinburgh on March 25
Box office tel: (031) 557 2590

APOLLO THEATRE
Manchester on March 26
Box Office tel: (061) 273 3533

TOP RANK SUITE BRIGHTON
BRIGHTON ROCK presents

THE SELECTER

PLUS SUPPORT
WEDNESDAY 11th MARCH 8·00pm
Tickets £2·50 in advance, £3·00 on door
FROM BOX OFFICE; VIRGIN; POLYSOUND,
FINE RECORDS (BRIGHTON & WORTHING) L & H CLOAKE (BRIGHTON & CRAWLEY)

CITY OF LONDON S.U.
PRESENTS

SHOCK + Video + Disco

Tuesday 10th March at 8pm. Adm £1.50

Fairhold House, 102 Whitechapel. High St., London E1
Nearest Tube Aldgate East. Enquiries 247 1441.

NEW MERLINS CAVE Margery St. WC1
REGGAE NIGHT WITH
BLACK MARKET
Tuesday 10th March

FINAL SOLUTION PRESENT
PERE UBU
VIC GODARD AND SUBWAY SECT
& FURIOUS PIG in Heaven
9.00PM-3.00AM
MON, MARCH 9TH

OVER 18's ONLY. HEAVEN IS UNDER THE ARCHES AT CHARING CROSS, Wc2.
ADVANCE TICKETS £3.00 FROM ROUGH TRADE, SMALL WONDER,
HONKY TONK & BONAPARTE (KINGS X). OR ON THE NIGHT

TOP RANK SUITE READING

MAXIMUM MUSIC present

plus support
WEDNESDAY 18th MARCH 8 p.m.
All Tickets £3·00
FROM TOP RANK, KEN'S RECORDS (ALDERSHOT), RUMBELOWS (CAMBERLEY),
REVOLUTION (WINDSOR), OPUS ONE (MAIDENHEAD), PICKFORDS (READING)

EAR PRESENTS
REGGAE AT THE HAMMERSMITH PALAIS
FROM JAMAICA
HUGH MUNDELL
MATUMBI
TRIBESMAN
BRIMSTONE
BUMBLE & THE BEES
7.30 pm TUESDAY 17th MARCH 1981
TICKETS: £3.50
ADVANCE BOOKINGS: HAMMERSMITH PALAIS BOX OFFICE. TEL: 748-2812
PREMIER BOX OFFICE 188 SHAFTSBURY AVE., WC1. TEL: 240-224 AND ALL USUAL AGENTS

LIVE
PHONE 01 261 6153

CITY OF LONDON SU PRESENTS
PEARL HARBOUR & THE EXPLOSIONS
+ Support + Disco
FRIDAY 6th MARCH @ 8pm
Tickets £1.50 in advance £2.00 on door, Fairhold House, 102 Whitechapel High St. London E1. Nearest Tube Aldgate East. ENQUIRIES 247 1441

TUESDAY 10th MARCH at 8pm
SHOCK + Video + Disco
Adm 1.50

FRIDAY 13th & SATURDAY 14th MARCH
INDEPENDENT LABELS FESTIVAL
£1.00 on door each night. Phone 247 1441 for details

SATURDAY 21st MARCH at 8pm
THE FRESHIES
+ Support + Disco
£1.50 Adv. £2.50 on door

MUSIC FOR PLEASURE
Friday 6th March — **MOONLIGHT CLUB**
Saturday 7th March — **101 CLUB**

FUTURISTIC MUSIC CLUB
Every Monday & Thursday, starts 8.00pm at Jesters, Old Crown Pub, Church St, Market Place, Kingston

---

THE MOONLIGHT CLUB
100 West End Lane, West Hampstead NW6

Wednesday 4th March	£1.50
RED BEAT + The Laughing Apple	
Thursday 5th March	£.150
MARGO RANDOM & THE SPACE VIRGINS + The Rackets	
Friday 6th March	£1.50
MUSIC FOR PLEASURE + Artery + Sister Sister	
Saturday 7th March	1.50
VINCENT UNITS + A Popular History of Signs	
Sunday 8th March	£1.50
PRIVATE LIVES + Pro-Flies	
Monday 9th March	£1.50
WAY OF THE WEST + Everest the Hard Way	
Tuesday 10th March	£1.50
DOLLY MIXTURES + The Harlequins + Eddy Steady Go	
Wednesday 11th March	£1.50
THE BIRTHDAY PARTY + My Captains	
KING'S HEAD 214 High St., Acton W3	
Wednesday 4th March	£1.00
MARGO RANDOM & THE SPACE VIRGINS + Felt	
Thursday 5th March	£1.00
THE DECORATORS + Artery	
Sunday 8th March	£1.00
B-FILM + The Afghan Rebels	
Wednesday 11th March	£1.00
ENGLISH SUBTITLES + Dr Mix & The Remix	

CLUB 94
95 Parkway — Camden Town
(Camden Town Tube)
Sat 7th Mar £1
WALKING WOUNDED
Sun 8th Mar 70p
JOHN THE BAPTIST
(Hot Food Served 'till Ten)

GREEN MAN
196 Stratford High Street, E 15
(Stratford Tube)

Thursday 5th March
MICKY JUPP BAND & JOHN SPENCER £1.25

Monday 9th March
HOT RUMOUR 75p

Tuesday 10th March
IVORY COASTERS £1

Wednesday 11th March
JAZZ SLUTS £1.25

Thursday 12th March
MICKY JUPP BAND & JOHN SPENCER £1.25

25p off door price with this Ad

JOHN BULL
590 Chiswick High Rd W4
(opposite Gunnersby Station)
Friday 6th March
ROY HILL £1

Saturday 7th March
MELANIE HOWARD £1

Please phone before setting out & check, but avoiding major disasters, here is:-

WHAT'S ON AT THE ROCKGARDEN

REALISTS
FRI. They play American style pop with the artistry of a federal wire tapper! + The SPEEDOS fast frenetic pop!!

THE RAYBEATS
SAT. Ah. New York's finest beat combo. "fresh zest and zany approach, unhindered by anything as cumbersome as vocals, give them that straight-ahead swing and raucho rhythm that makes them great live." TRAX

SUN. HOLOGRAMS + BEEP BEEPS + STRIKE FARTISTS

MON. 4AD RECORDS NIGHT WITH:- MY CAPTAINS + THE COLOURS

THE GAS
TUE. Power trio with a minor wealth of positive musical virtues." NME. + EVEREST THE HARD WAY

RESTRICTED CODE
WED. 11. "...the CODE bite with sharp young teeth, and they will leave their mark." SOUNDS

THE DECORATORS
THU. 12. Inhabit a neo-pop world more real than the imaginary heartaches of, say, Roxy Music..." Sounds "Soul pop which makes Uxbridge sound poetic" NME. + The Lucky Saddles

The Doors open 8-45 till late, except Sunday when it's 7-30 till 12. Real Ale & Cocktails right thru. Our restaurant is open 7 days a week - 8-30 AM till 6-00 AM. Most days. Phone for details. We are on the corner of King St & James St, old Covent Garden (100 mt from tube Station).
PHONE: 240-3961

GARAGELAND

Independent recording news compiled by Gavin Martin

■ The piracy conspiracy has been spread from the high seas of Babylon up river to the sticks. **Marine Girls'** C30 'A Day By The Sea' is available for £1 from Tracey Thorn, 6 Peplins Way, Brookmans Park, Herts.

■ 'Interference On A Blank C-30' may be an apt term for contributions from such bands as **Government Subsidy, Fused Wires** and **The Melting Icicles** to a compilation of Birmingham and Solihull bands. It's also the title of the tape featuring these groups which you can get by sending 75p to Gefbeat Records at 87 Robin Hood Lane, Birmingham B28 0JF.

■ Following their unfortunate bust by the DHSS, **Partners Of Mistress** have released a three track EP. Rather exhorbitant at £1.50 (trying to make a living out of only three songs, lads?) you can get a copy from Colin Whitelaw, 72 Burnt Ash Hill, Lee, London SE12.

■ For a miserable 50 pence you can get the latest tape from **The Tapes** and a chance to become a rock critic. With each copy of your individually mixed and produced C60 you receive a questionnaire to fill the group in on your opinions of the tape. Available from F.A TAPES, 39 Browning Walk, Corby, Northants. NN17 1FN.

■ Diverse elements are popping up with increased regularity these days, such as **The Zumbies** collection of comic songs and sketches. It has the added bonus of being free, just send a blank cassette and SAE to: Head Crinoid, 26 Westgate St, Cowbridge, South Glamorgan CF7 7AR.

■ If you want to contribute to a tapezine on Topside Tapes just send your news, views, music, poems or any other tapeable artefacts you may be able to construe to Greasy Hocks, Topside Tapes, The Old Butcher's Shop, Newport Rd, Gnosall, Stafford ST20 0BN.

■ **J G Spoils:** 'Every One A Dogfish' is a five track tape which you can get by either sending a blank tape + 25p or £1.25 to Zeeno Promotions, Croft House, Wash Lane, Bury, Greater Manchester.

■ *Correction:* 'Times Of Hope' is available from 85 Vespan Rd, London W12 for £1.20, not by sending a blank cassette as we stated last week.
Finally, a note to all would be *Garageland* applicants, please send an address where your tape can be obtained from and the price your asking for it when sending any information to this column.

■ The new tape from **Ironeye** consisting of 14 instrumentals is available for £1.00 from 32 Holt Lane, Halton, Runcorn, Cheshire. The tape is called 'Deity Postcards', not to be confused with the sort you buy on British promenades during warm summer months.

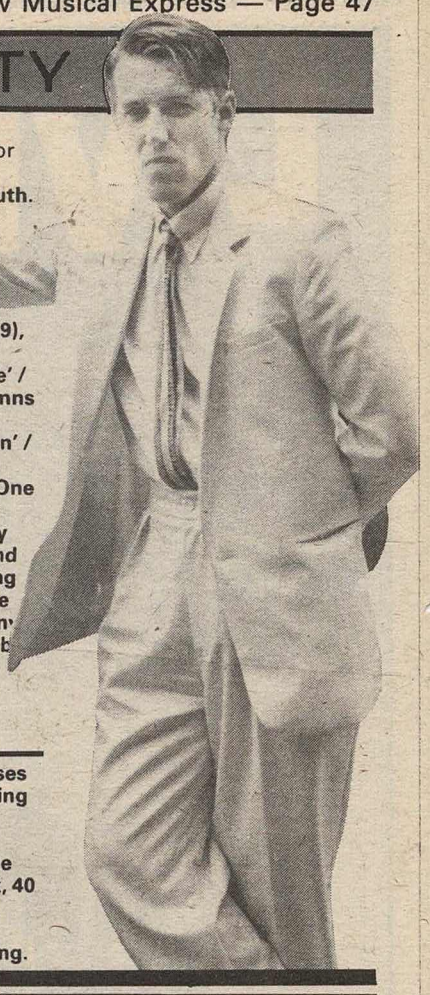
■ The new 5 track EP from **Matchbox Classics** is £1 and can be received from Matchbox Classics, 60 Broad St, Carlisle, Cumbria. CA1 2AQ.

■ Dub and roots reggae from Southampton — hard to believe? Test your prejudice by sending £1 or a blank C60 + SAE to 2 Cerne Close, North Baddesly, Southampton, Hampshire. SO5 9GX, and hearing the new live/studio release from **Dub'allup.**

■ Anyone who wants their releases of independent tapes collated, catalogued and criticised in a new book should get in touch with Alan Thomspon, 68 Woodburn, Gateshead NE10 8LY.

■ Another compilation featuring such as **The Dogma Cats, Funboy Five** and **Still Life** called 'Good News For Modern Man' (I seem to remember that title from somewhere else) is available from Lee Clarke, 71 New Lane, Winton, Eccles, Manchester. M30 7JL. A total of 90 minutes for a measly 60p.

INFO CITY



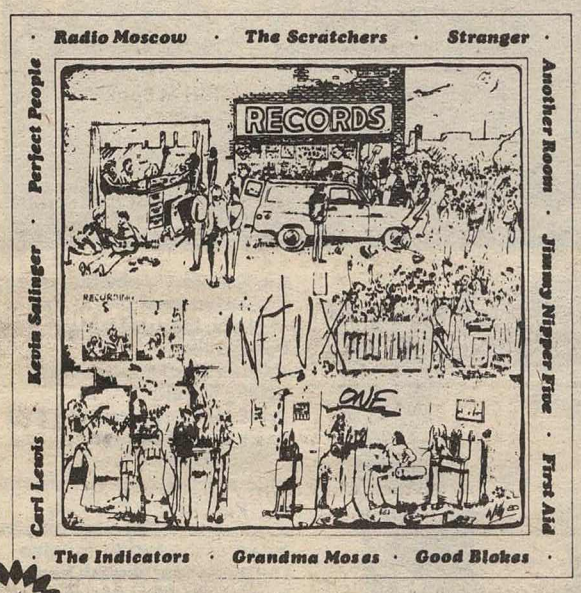
PLEASE help me by including a discography of The Skids. Also, can you tell me if there is a fan club or information service for the group?
SKIDS FAN, Bournemouth.

● **The first Skids release was the three-track EP 'Charles'/'Test Tube Babies' / 'Reasons', which came out on Sandy Muir's No Bad label (NB1 — 1978) and sold 10,000 copies. The band then signed for Virgin and have since recorded the following albums — 'Scared To Dance' (V2117, 23.3.79), 'Days In Europa' (V2138, 12.10.80) and 'The Absolute Game' (V2174, 19.9.80) — plus such singles as: 'Sweet Suburbia' / 'Open Sound' (VS227, 8.9.78), 'The Saints Are Coming' / 'Of One Skin' / 'Night And Day' / 'Confusion' (VS232, 27.10.78), 'Into The Valley' / 'T.V. Stars' (VS241, 9.2.79), 'Masquerade' / 'Out Of Town' / 'Another Emotion' / 'Aftermath Dub' (BS262, 14.5.79), 'Charade' / 'Grey Parade' (VS288, 21.9.79), 'Working For The Yankee Dollar' / 'Vanguards Crusade' / 'All The Young Dudes' / 'Hymns For A Haunted Ballroom' (BS306, 25.10.79), 'Animation' / 'Pros And Cons' (VS323, 16.11.79), 'Circus Games' / 'One Decree' (VS359, 8.8.80), 'Goodbye Civilian' / 'Monkey McQuire' (VS373, 26.9.80) and 'Woman In Winter' / 'Working For The Yankee Dollar' — live version (VS386, 28.11.80). Any further info on the band can be obtained from Modern Management, New Ibernie House, Winchester Walk, London SE1.**

I AM seeking information on various record company addresses and I've heard that a recording industry yearbook is available. Can you tell me where to obtain a copy?
STEPHEN HAZLEWOOD, Stockport.

● **The new *Music And Video Week Yearbook* lists addresses of record companies, recording studios, producers, radio station, publishers, artists' managers, etc. It's obtainable from Music And Video Week, 40 Long Acre, Covent Garden, London WC2, price £4.50 including postage and packing.**

Zygo Records Presents .....



28 PAGE MAGAZINE INCLUDED

...FOR IMMEDIATE RELEASE – JANUARY 1981...

The first in a new series of compilation albums covering the complete spectrum of contemporary rock music — from pop to avant-garde — but always featuring the work of new rather than established artistes.

INFLUX ONE includes 16 (great) modern rock songs; 48 minutes of new-wave and intelligent pop music from 10 not-so-well-known bands and 2 talented singer-songwriters.

What makes this album different from other compilations is the co-operative nature of its production. Rather than release their own singles, the musicians supplied master-tapes and also artwork, from which we compiled a 28-page magazine which is included with the record. The magazine also contains a description of the venture and invites other artistes to send in material for future LPs.

Influx One is available direct from Zygo Records for £3.25 plus 50p postage and packing or from the groups at their concerts. Enquiries and/or cassettes from other musicians interested in being featured on future Influx LPs are welcomed at the following address: 44 High Street, Redbourn, Herts, AL3 7LN.

New! **48 Page Catalogue of Printed Music**

Latest catalogue contains music for all ages and tastes: Pop... jazz... folk ...New Wave... classics. Also tutors, books about music and over 100 accessories – from writing paper and pens to classic and electric guitar strings. All at reasonable prices. For your copy by first class post, send 25p stamps or cheque. Mail Order Music, Camden House, 71 High Street, Newmarket, Suffolk.

To: Mail Order Music, Camden House,
71 High Street, Newmarket, Suffolk.
Please send latest Catalogue of printed music. I enclose 25p.
Name
Address
BLOCK LETTERS PLEASE ☐ Tick here if new customer (J08C)

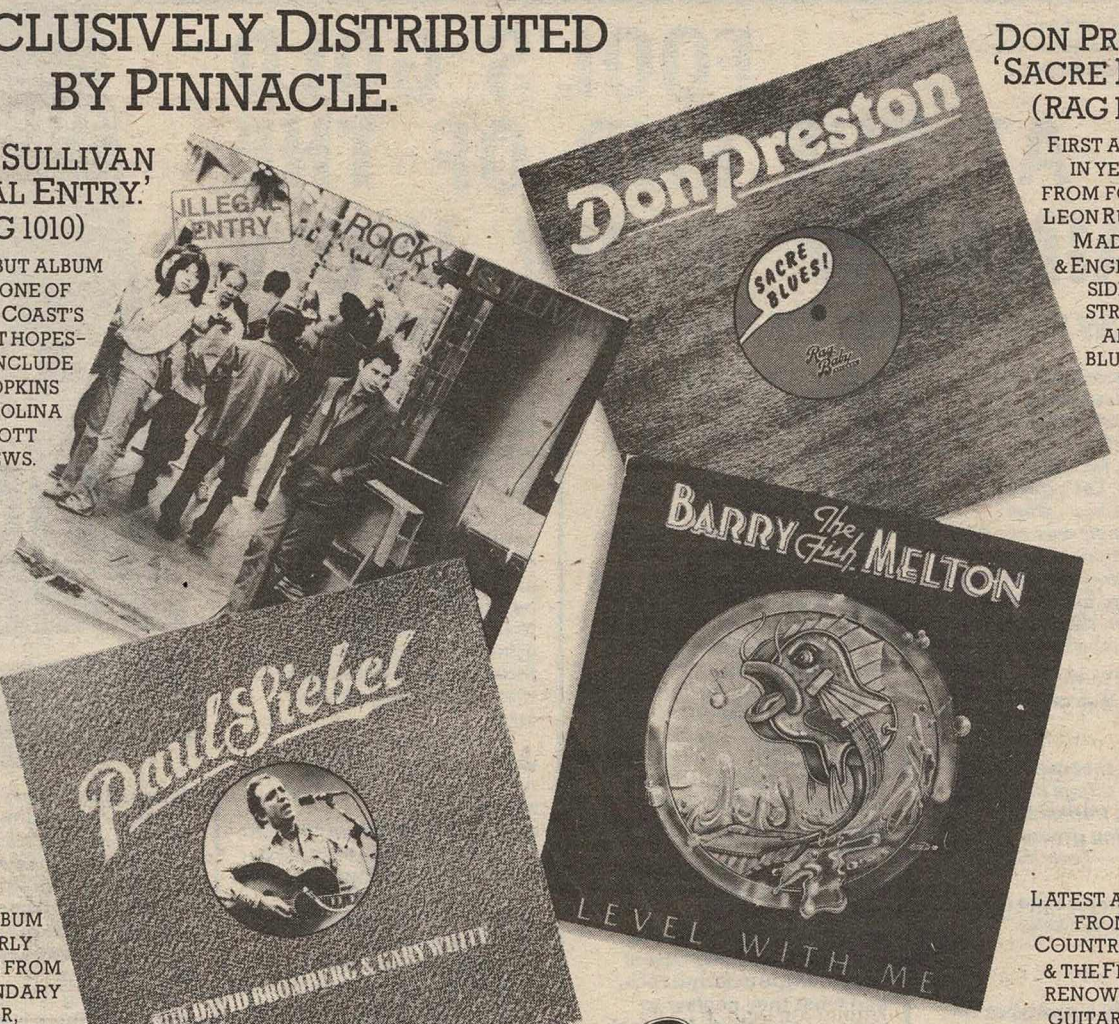
Also contains books about music and over 100 music accessories

AVAILABLE NOW!

COUNTRY JOE MCDONALD'S 'RAG BABY RECORDS' ARRIVES IN THE U.K. FIRST 4 RELEASES EXCLUSIVELY DISTRIBUTED BY PINNACLE.

ROCKY SULLIVAN 'ILLEGAL ENTRY.' (RAG 1010)
THE DEBUT ALBUM FROM ONE OF THE WEST COAST'S BRIGHTEST HOPES– SIDEMEN INCLUDE NICKY HOPKINS JOHN CIPPOLINA AND SCOTT MATHEWS.

DON PRESTON 'SACRE BLUES.' (RAG 1005)
FIRST ALBUM IN YEARS FROM FORMER LEON RUSSELL– MAD DOGS & ENGLISHMAN SIDEMAN– STRAIGHT AHEAD BLUES AND R&B.



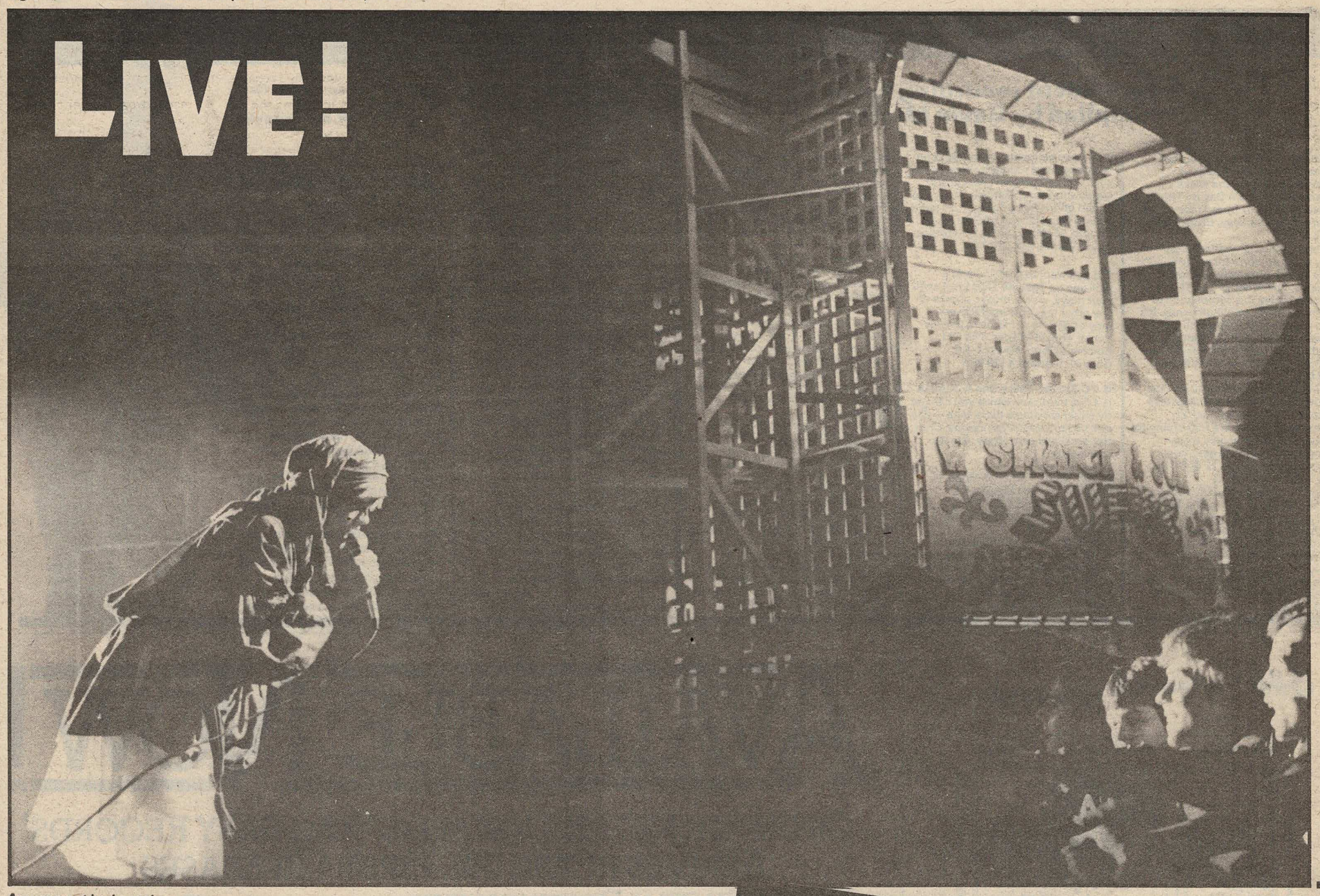
FIRST ALBUM IN NEARLY A DECADE FROM THE LEGENDARY SINGER, SONGWRITER.
PAUL SIEBEL 'LIVE.' (RAG 1006)

Rag Baby RECORDS

LATEST ALBUM FROM COUNTRY JOE & THE FISH'S RENOWNED GUITARIST.
BARRY MELTON 'LEVEL WITH ME.' (RAG 1004)

FIRST SINGLE PICKING UP AIRPLAY NOW.
ROCKY SULLIVAN
'BRING BACK THE NIGHT.'/ 'WHO'S KIDDIN WHO.' (BRAG 103)

MANUFACTURED AND MARKETED BY BBJ INTERNATIONAL
10-12 CARLISLE STREET, LONDON W1. 734 4000.



Amusement barks at the Rainbow. Bow Wow Wow pix by Jill Furmanovsky.

FOOL'S GOLD AT THE END OF THE RAINBOW WOW WOW

BOW WOW WOW AT THE RAINBOW by PAUL MORLEY

"Hostility, pessimism, and negativity have been very trendy just lately. It's all been 'We're into death and destruction, let's talk about nuclear war. Let's get into dirty and grubby'. Glue stuffed up their wee noses an' porridge in their hair. Well, mebbe it's time for optimism and hope and love to be trendy again. Widn't that be fab?" — Sheena Easton.

"You've got to shit or get off the pot." — Malcolm McLaren.

"I don't feel that one should be upset by things becoming fashionable. Ironies are one of the few saving graces of this existence." — Tony Wilson.

"Art for money's sake and money for God's sake." — Paul Klee.

I AM NOW a member of the Bow Wow Wow fan club. I feel pretty good about it. My membership is valid for a year, and what I get is up to me. You were given the pink card as you walked through the doors of the Rainbow Theatre, and you were meant to fill in your own name and address and make up your own fan club number. I'm number 147.

You can join too! Who needs a card! Make your own!

The first thing to be seen inside the Rainbow foyer was a candy floss stall — see it being made! Unfortunately the second thing to be seen was a grubby 'Legalise Cannabis' stall opposite. Fun and frivolity set against dull and worthy. The night's entertainment was a bit like that: McLaren materialism striking out against Rough Trade moralism. I came out on the side of matter-realism: but then I would.

I'm in the mood for blurring a few lines. It's been a good week — I am here to tell you!

I saw Fire Engines at the Moonlight, Bush Tetras at Cabaret Futura, Au Pairs and the Banshees the same night in Edinburgh, Wow Bow Wow the night after. And two of the greatest singles of all time (not just the week), were released — 'Fascist Groove Thang' and 'Ceremony'.

Something is becoming clear, if you'll pardon the vagueness. People — idle purists — are dead fond of saying that nothing new is happening in pop and rock, and what they neglect to notice is that there is no lack of imagination or conviction and all those things, but that it is the idiotically accepted rules and regulations of rock that smother any developments.

Rock's dull network, preoccupied principles and complicated logistics have consistently compromised new energy and achievement. The punk and post-punk eruptions were comfortably channelled into those routines. New designs were incuriously absorbed into the bulk. Now it seems that the fabric of that restrictive and pseudo-sacred routine is being slowly torn apart.

You can't sell new fashioned music using old fashioned ways. Rock's standard values were developed arbitrarily and inconsiderately, and they're stupid. New styles of organisation and presentation are being introduced, a potentially effective resistance to those oppressive routines we've dumbly accepted as being the only way. It doesn't have to be *that* way. Those huge tours, those recording schedules, those dull designs, those abusive limitations: that way is one hell of an error.

The new charge in pop we're moving towards will not — cannot — involve a radical shift in sound/rhythm/form/content: it will be a change in context, proportion, circumstance, an artful adjustment in the methods of packaging and selling. There'll be a concerted raid on rock's cloistered blandness. It won't be just vinyl: tape, audio and video will be dominant factors. It'll be a pressing agitation, ruthless on all rock's superstitions.

This matter-realism — purposeful, practical, committed to intelligent use of new technology, and stylish too — will be shaped and prompted as much by ideas as by economics. The product will be the idea will be the event. The idea will be useful, attractive, an object for desire. This matter-realism will not create false distances or reduce possibilities: it will be fluid.

The Wow Wow Bow cassette; New Order's causal casualness; Fire Engines budgeted active background music, their 15 minute no gratuitous encore set-pieces; ABC's video ingenuity; British Foundation's overall organisation and their 'Music For Stowaways' cassette actually mixed through the Walkman's light-weight headphones; the preferability of Cabaret Futura and the nationwide clubs that should follow its line.

Something is becoming clear . . . there is now real *choice.*

ALTHOUGH I wish it was Fire Engines (who were set to play at one point) that had the money behind them, and *agent provocateur* Malcolm McLaren in front of them, Wow Wow Wow are glamorous enough even if the three boys are a bit unneighbourly looking.

They're an exceptional pop/stimulus marred only by the incongruous traces of the inducive rockism with which McLaren smears all his mascots.

At the Rainbowwowwow the stage was smoothed down and lit up — a huge flashing BWW cassette sign — like Bow Wow Wow were a super-suave POR (purist orientated rock) operation from California. Drumsticks were hurled into the slavering crowd, the set was far too long, trivial little details that can jar if you don't watch out. Or if you do watch out.

But it's not music per se where the changes will be: it's circumstances, environment, the box(es) inside which the new entertainments are slotted. To emphasise the McLaren maxim of full cheer and not despair in such recessionary times, the Rainbow became a fairground for the night. The experience of the pop single getting compared to the experience of a merry-go-round: pretty sensible. Transient thrill, dizzying sensation.

Unfortunately, the fairground was half hearted : very derelict, four stalls — throw the darts, roll the balls, win uselesssss EMI product — and a high helter skelter set close to the stage. Laid out on the Rainbow's obvious slope, it seemed lopsided, like a scene in the upcoming Popeye film.
the venue, of course, was totally ill-suited. The extravagance just wasn't extravagant enough.

The intention was unimpeachable — to shift the emphasis away from the stage, use performers only as a *part* of the action, involve the audience, abolish barriers, create a heady whirl of noise and motion.

There was a rockabilly group, the Sound Of 17 Big Band (pop through the ages?), a wicked glam soundtrack (Glitter, Rubettes, Bolan, Slade), the stalls, the slide and Bow Bow Bow — meant to be a hustling bustling guard against the general predictability of the rock show, make it a party more than a duty.

IT WAS somewhere between the rock gig and the something special.

The fairground wasn't complete enough to upset the audience's expectations, or distract them fully. Most people still stood around submissively, waiting for the headliners, prepared to commit all their energies to that hour. That stale air of the rock gig lingered. People searching for a new movement rubbed padded shoulders with the casually curious who rubbed against Bow Wow Wow fanatics who rubbed against the hedonistic hooligans.

No one was quite sure what was happening.

Rumoured to be the new singer, a person called George guested on one rockabilly song amidst a whole pile of old fashioned encores. George's viperish flamboyance immediately shifted the sexual implications and radically altered visual tension: it was a different group. Annabella is openly unskilled: George is kind of glib. Both possess an amateurism that rubs attractively against the Wow boys professionalism.

Annabella began the show from the top of the helter skelter, singing as she slid

Aztec Camera-man Roddy. Pic Robert Sharp.

Aztec Camera

Edinburgh

I CAN'T see the drummer and the bass player is off lurking inconspicuously in shadows at the side. Not the most visually dynamic of shows. Up front singer Roddie Frame is sitting on a stool playing 12-string acoustic guitar and being sensitive into a microphone. His manner, while not noticeably nervous, is so lacking in arrogance or pose of any kind that Harry Chapin's stage act would be closer to Lux Interior in comparison.

This is the debut performance of the new, soft-focus Aztec Camera. Previously, AC had been (not just) another post-JD band. Live they were rather dull, but songs on tape hinted at a potential as the only serious rivals to Josef K. Now, this latest transition has enabled Postcard Records to recognise them out of all the dabblers as the kind of unselfconscious, intelligent pop that should've developed if there hadn't been a lot of fuss about 'art' for the last 15 years.

The acoustic guitar is used on the opening 'We Could Send Letters', and then abandoned due to unforeseen amplification problems. With electricity Roddie's playing is quiet, sweet and textural, filled with soft hooks to renew your faith in guitars.

If you can accept Orange Juice and Josef K as opposite ends of something, then AC are probably somewhere near the centre; still melodic, but subtle and wistfully romantic — closer to The Go-Betweens, but more into Sartre than surfing.

At first the songs can seem meandering and tuneless, until closer inspection reveals fascinating depth and detail in every aspect, including the voice. Postcard's teen tycoon Alan Horne, a harsh judge of everything, reckons, in a rare display of over-enthusiasm, that they're the best songs he's ever heard by anyone. I'll reserve that kind of judgement until I'm more familiar with what I'm assured is a very strong backlog of songs (only six tonight, most heard for the first time). But already it seems likely that Roddie Frema, at 16, has realised the kind of personal style that many acclaimed talents have only been able to strive for.

AC get an encore, though that's a symptom of the traditional rock gig reaction they want to escape. They are a low-key kind of excitement. Manager Alan would prefer that they play restaurants in future.

Glenn Gibson

Ruts DC

Marquee

RIGHT from the start, it was asserted that punk music was little more than speeded-up heavy metal minus the flash and technique, an assertion which, though focused on the purely musical side of a much wider cultural event, was not without a grain of truth.

On a less formal level, there are more (and closer) similarities between HM and that bastard son of the Great Social Retch of '76, "real punk", similarities located not only in the music but in the attitudes of the audience, particularly the morbid humourlessness and atmosphere of brutal nihilism evinced at such gigs.

Scratch a paint-daubed leather jacket, and you find an embroidered denim jacket underneath.

The Ruts — or Ruts DC, as they now wish to be known — are pretty much like any other "real punk" band, except for their marginally greater musical accomplishment and guitarist Paul Fox's penchant for headbanging antics of almost Wallyesque proportions. Their audience accordingly contains a fair number of lengthy barnets besides the requisite quota of punks, not to mention a considerable number of don't-knows, or don't-cares. A thoroughly lumpen audience, all things considered, come to revel in music as grey as the *Daily Telegraph* and as elevating as the *Sun*.

Perhaps this is too harsh; Ruts DC do possess a couple of plus-factors which lift them a bit higher than others of their ilk. The first of these is their ability to do good reggae numbers like 'Jah War' and a suitably reverberant, bass-heavy (but overlong) version of 'Love In Vain', which provides some small respite from the general run of things.

Their second plus-factor lies in the added talents of the impassive Gary Barnacle on treated sax and Oberheim, whose contributions add some otherwise absent spice and serve to nudge the music more towards the Killing Joke/Bauhaus "Gothick" end of the real-punk genre.

Towards the end, they're joined by a stout middle-aged cove, self-assured in dinner jacket and bow-tie, with his specs on a neck-chain, Larry Grayson style, who proceeds to blow tight shards of trumpet in a style similar to Mongezi Feza's on 'Rock Bottom'. This turns out to be Bill Barnacle, presumably the dad or elder bro of Gary, and his appearance is the most exciting thing to happen all night.

It was that kind of night, really. Like banging your brains against a wall, the real pleasure resides in the peace of the aftermath.

I left before the encores.

Andy Gill

down to join the boys onstage. The slide was kept open during the set; the uninhibited whizzed down as Bowboys grimmed to bear it. And Annabella was so sincere — occasionally joined by a couple of 'skinny' dancers. The sliding hinted how good it would have been if Wow Bow Wow had just been another side show: part of the rushing about. Now and then, someone sliding down was a (blinking) star.

McLaren's interpretation of the need of the times is as good as anyone's. It's an interpretation that fits well alongside other things: more than he admits or cares or sees. Where ideas can count.

Wow Wow Bow at the Rainwowbowwow were a lot of fun, and it didn't ultimately matter how strong they were or weren't — for me they were one of the attractions; take it or leave it, a confection. The sex elements are a manageable twist, perhaps an impediment; a main point is . . . the love to be trendy!

Another point is: what a flash noise! Purists will fiercely oppose the implications: the jape, the escape.

EVERYTHING's too separate at the moment. Spandau Ballet — post-fatal selfimportance, knickerbocker inglory — are there. Fire Engines — sheer glory — are there. Wow Wow Wow are there. BEF, ABC; it all stands for the same sort of sabotage. It's going to take an audience making the connections and celebrating the spirit coming together to transform it into something special.

I sense it coming. A new participation, a parting party. A fun and games motion, taking chances, acting sort of sensibly, reclaiming a certain spirit, sorting out a direction. If it all works together it'll be hard to keep up with. Purists won't stand a chance.

My first act as Bow Now And How fan club member 147 is to colour in the pictures in this week's *NME*.

UK Pups: harp at Barker!

Pic Paul Slattery

STILL RETCHED (SIC) AFTER ALL THESE YEARS

UK Subs Chelsea Stiffs

Lyceum

IT'S APPROPRIATE that the first real hardcore punk assembly at the Lyceum for some time should coincide with a temporary departure of cold weather.

Unlike the young men whose icy elegance has turned this place into a refrigerator these past few Sundays, the pogoing dunderheads who cannot find it in themselves to betray the UK Subs generate enough heat to power every charcoal grill in Covent Garden.

Sunday night's gig was expertly programmed to lead up to the full glory of the UK Subs. Gene October was only too delighted to admit that he was only there to "wind you up for the Subs". Even more remote from the Subs' power and street credibility, and therefore even more effective in provoking the impatience of their itinerant fanatics, were the Stiffs, a comic-strip punk band who are indeed on the Stiff label.

Although this very orthodox four-piece started off with some primitive rantings about 'Volume Control' (or some kid being asked to turn down his hi-fi) and 'Livin' To Lose' (about record corporations that aren't hip like Stiff), they soon dropped this disingenuous facade and came up with the old trick of playing pretty '60s teen tunes loudly and pseudo-energetically.

Like Temporary Title, the Stiffs perform a version of the old Billie Davis hit 'Tell Him', but where TT's properly pop rendition adds something to the song, the Stiffs' is transparently just a case of latching onto its most facile aspects and hoping their bland, lubricated sedation of them doesn't send everyone to sleep.

Even more vapid and meretricious is their new single, a revamp of the old Searchers hit 'Goodbye My Love' — a gloss on everything from The Tourists' pathetic Dusty Springfield cover to Spectorised Ramones. This ungainly confidence trick was exposed for what it was every time the band attempted originality. 'I'm Not Sold On You' and 'Inside Out' were imbecilic variations on a confused idea of what new wave in its inception really was, and both had immediately to be succeeded by safer gambles on nostalgia.

Finally, The Stiffs were reduced to finishing with a predictably leaden version of 'Mony Mony', and everyone was delighted to see them go.

For some reason, Anti-Pasti did not then appear as scheduled, and instead we were asked to applaud the return of the unfortunate Chelsea. Actually, the punks were all delighted to see them, but a continuous mass request between numbers for the band to get lost seemed requisite anyway. The moment Chelsea started up again, so the punks started pogoing. They loved it.

To be quite honest, I think Gene October is great value for money. He took the punks for the ride they deserved, protesting all the time that he knew he was a wanker but so what? Dolled up as a punk P.J. Proby, his image swinging somewhere between Malcolm McDowell in *If . . .* and Nicky Tesco of The Members, he does actually possess

Continues

•REFORMATION•

JOURNEYS TO GLORY

SPANDAU BALLET

THE ALBUM

Chrysalis Records & Tapes

CHR1331

ALSO AVAILABLE ON CASSETTE

The Fall — The Scars

Glasgow

THERE'S an Indian restaurant in town where the strange, unfamiliar music is piped even upstairs to the toilets, which are pink, garish and not quite clean. The music is inescapable, alien and a bit unreal. And slightly irritating. Or, imagine someone with a subtle, but persistent habit that intrigues but also troubles you: the more aware of it you are, the more uncomfortable it becomes.

But more of The Fall later.

The Scars, as support, should have proved to be an interesting contrast. They know about stage clothes and haircuts, but seem to have lost all sense of adventure. Glasgow's Plaza Ballroom is a faded, tacky venue on the wrong side of the river, and it's sad to see The Scars blend in so well. Their best number tonight is 'They Came And Took Her', with the sound stripped down, basic, animal and exciting. More of this and they would be a healthier, less sterile power pop group than most.

They finish their set as usual with 'Your Attention Please', unintentionally making a mockery of the awesome Peter Porter monologue. Close by me, two modern lovers dance gaily as singer Bobby King mimics the message of imminent nuclear attack. Now, go quickly to your shelters.

But wait, first, and hear about The Fall.

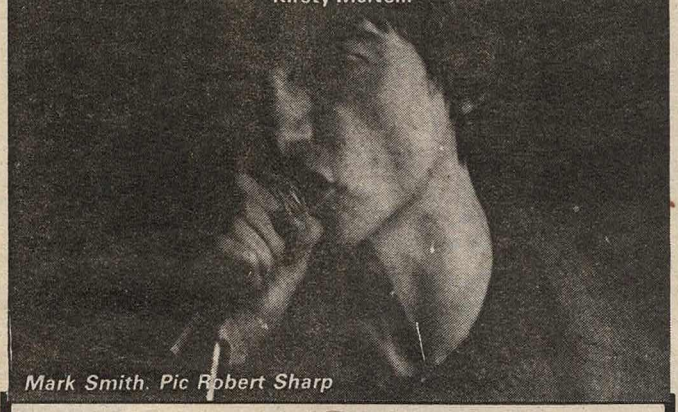
Having firmly established a safe, cult following, and now achieving consistent alternative chart success, Mark Smith is dangerously close to making a career out of this routine. Trying perhaps just a fraction too hard always to be radical, offbeat and outwith the norm.

It's unexpected, then, when The Fall start their set on a lighter, less oppressive note. They seem, almost grudgingly, to be more accessible, less self-indulgent. 'Totally Wired' is the second number — the wonderful trash aesthetic. Now this anyone can understand: perfect pop for the garbage age. 'To Cut A Long Story Short' or 'Totally Wired' — take your pick, can't you see? Just as I've started to enjoy this, a grin lights up Smith's face and the mood is changed as the more familiar Fall format of lengthy, screeching tirades takes over. Heavy, repetitive rhythms are weaved round the lyrics. The words are often incoherent, but the tone is sneering, the manner deadpan. Integral part of The Fall family, Kay Caroll, is hindered from joining the rest on stage to add some inaudible vocals; she viciously elbows her way through the crowd. (To push back in anger is also the Glasgow way).

The Fall still seem to take much delight in irritating. This is a persistent failing. The modern lovers dance on. But I don't want to dance.

I want to go home.

Kirsty McNeill



Mark Smith. Pic Robert Sharp

UK Subs *continued*

formidable charisma. And nor is the current Chelsea repertoire, however just barely post-'L.A.M.F.', that awful. It is certainly less of an automatic barrage of sound than the UK Subs. With Brian James coming on half-way through as third guitarist, 'Rockin' House' and 'Desire' proved to be great live rock'n'roll.

"We are the most unhip band in the world," declared October with a hideous smirk on his face. "And I love it."

But who knows, October could suddenly find himself a star for that very reason. At least Chelsea are not simply way behind, like the Cockney Rejects — two of the band have almost made the transition to new romantic foppery — and it does make him different that October is an ex-public schoolboy: in fact, it allows him to take the piss while humiliating himself. By the end of the set he was stopping the band every two minutes to harangue the audience for their stupidity.

It was like a camp upper-class parody of a shop steward.

"What a night it's gonna be for you and the Subs, lads! Lucky lads! Subs! Subs! Subs!".

And then breaking into a fiendish laugh: "We know what we are," he pouts and launches quickly into 'I.D. Parade'. The set winds up with 'Right To Work', first of the great sub-Pistols punk-exploitation records, Gene sticks his rump in the air one more time, and Chelsea are gone.

And then, lads, it's your band. It's the Subs. Or in other words, an hour's worth of desperate speed, tyrannical volume.

The Subs have been in the business of pulp rebellion for so long it would be inexcusable if they were a bad live band. Naturally they are an extremely good one. But I wouldn't allow one of their records to be seen dead on my turntable, because the moment you can hear what Charlie Harper is saying — a horror which mercifully doesn't arise in concert — and the moment the Subs guitar is trapped and tamed in a domestic sound system, they become cheap and nasty in the extreme.

Now they accept that any "responsibility" they may have had is severely diminished, one can sit back and find the volcanic surface of punk skulls at Harper's feet an exciting spectacle. One can even hallucinate that the whole group sound, in its way, is rather magnificent.

And yet the elderly Orang-Utang that is Charlie Harper raises doubts.

Isn't he more of a fabulously naughty uncle to these fluffy dabchicks (ugly ducklings not yet grown into beautiful swans) than an authentic punk rocker? More important, isn't he an irresponsible old hippie?

But here they all come again — 'C.I.D.', 'Sensitive Boys', 'Left 4 Dead', 'Warhead', 'Emotional Blackmail', and encores of 'Stranglehold' and 'Teenager'. All perfectly delivered — on time. And the newies, too — 'Confrontation', 'Violent City' (oh yeah!), 'Face The Machine' and 'You Don't Belong'.

Chelsea performed a neat prologue to the Subs phenomenon, and an epilogue is unnecessary. There's no conclusion to be drawn, no new audience to be created, nothing.

Subs is Subs is Subs. Goodnight.

Barney Hoskyns

Original American G.I. Mac *(Fully Lined)*
£14.00

Fishtail Parkas
(state chest size & height)
£11.00

New Button-down Shirts in Black, Red, Light Blue, Cream, Tan, Pink, Lilac
£7.00

Mod Shirts in Black/White
(State collar size)
£7.00

Enclose Cheque/P.O. made payable to
MIDOBI INTERNATIONAL,
14-28 WILSON ST., LONDON EC2M 2TD

ABC
London's Leading Motor Cycle Clothing Centre
Look like a winner with the really unique range of Motor Cycle Clothing from ABC. You won't find a wider choice anywhere of imported leather suits and jackets from the U.S. and Europe plus the finest quality U.K. brand names. And there's a great selection of U.K. and imported leather jeans, helmets, oversuits, anoraks and boots at value for money prices.
abc
231 Earls Court Road, London SW5 9AH
01-373 4737

LOOK! STORE YOUR RECORDS SAFELY—THE GREAT CRATE WAY
For the price of an album you can store 100 LP's! Natural pine. Easy-to-assemble complete kits 16¼" x 13½" x 13½". Just send £5.99 (includes p+p & VAT) Full money back refund on return of complete pack

send name & address + cheque / P.O:
GREAT CRATES, 24-26 TELFORD WAY ACTON, LONDON W3 7XF

HARLEQUIN
Top 50 Books
(Free Catalogue Available, Send Large S.A.E.)
Postage 80p per Book, 30p Each Extra Book

Bowie Illustrated Discography	£1.95
Bowie In His Own Words	£1.95
Bowie Biography By E. Kelleher	£3.95
Bowie Biography By P. Sinclair	£1.95
Marc Bolan By P. Sinclair	£1.95
Bowie — Discography Of A Generalist	£8.50
Encylopedia Metallica	£2.95
John Lennon In His Own Words	£2.95
John Lennon — One Day At A Time	£4.25
The Lennon Tapes	£1.95
Beatles De-Luxe (Japanese Import)	£12.00
Beatles By D. Hoffman (Japanese Import)	£10.00
Beatles Movie Catalog (Japanese Import)	£7.95
Led Zepplin Japanese Photo Book	£4.95
Motorhead — Born To Loose	£1.25
Queen Words & Pics	£1.50
E.L.O. Story By Bev Bevan	£3.95
Mods! (100's Of Pics)	£3.95
AC/DC Back In Black	£3.50
10 Diff. Trouser Press Magazines	£7.50
Kate Bush Illust.	£3.95
Kate Bush Biography	95p
Kate Bush — Best Of	£4.25
Jam — Modern World (Biog)	£3.95
Police Tour Of Japan (Japanese)	£5.95
Queen Tour Of Japan (Japanese)	£5.95
Japan — A Music Life Special (Japanese)	£8.95
Japan — Live In Japan (Japanese)	£5.95
Jam — Sound Affects	£3.50
Roxy Music — Flesh & Blood	£3.50
Adam & The Ants — 2 Poster Magazines For	£1.00
Led Zeppelin — Viva Rock (Japanese Imports)	£5.95
Kiss Encyclopedia (Japanese)	£5.95
Kiss — Music Life Special (Japanese)	£8.95
Clash Songbook No. 1	£3.50
Clash Songbook No. 2	£3.95
Clash Before And After	£4.50
Genesis Illust. Lyrics By Kim Poor	£5.50
Rush Hemispheres	£3.95
Rush Permanant Waves	£4.95
Rush Words & Pictures Vol II	£2.50
Wings Over U.S.A.	£3.25
Iron Maiden Songbook	£2.95
Illust NME Book Of Rock	£5.95
Genesis — I Know What I Like	£7.95
Led Zeppelin In Trho' The Out Door	£7.95
Elvis Costello Dictionary	£9.95
Rolling Stones Illust. Dictionary	£1.95
Rolling Stones In Their Own Words	£2.95
Hot Wacks Quarterly	£1.50

HARLEQUIN
68 St Petersgate
Stockport SK1

CANNABIS LEAF
Unique Jewellery for you in Fabulous Precious Metals.
Our Famous Leaf Pendant 1" High

1" Solid Silver Leaf on Real Silver Chain	£8.50
1" Solid Silver Leaf on Silver Plated Chain	£4.95
½" Solid Silver on Real Silver Ear Hook	£2.25
1" 9 carat Leaf on Real Gold Chain	£40.00
½" 9 carat Leaf on Real Gold Ear Hook	£10.00
½" 9 carat Leaf on Fine Gold Chain	£23.00
Popular Solid Silver Leaf Ring	£9.00
Popular 9 carat Solid Gold Ring	£40.00

(Send size or 25p for size card)
Money to:— **ATLAS, 2a Kensington Gardens, Brighton, Sussex.**

SPIT THE DOG
Dear Spit Fan, For Information of Offical 'T' Shirts, Badges and Posters
Write to:
Spits Post, 158 College Road, Crosby, Liverpool L23 3DP
Enclosing S.A.E.
Thank You Spittingly

GENUINE GOVT. SURPLUS

These Olive Green combat jackets are authentic Italian NATO Forces. With 4 pkts & padded elbows. Button front & elasticated waist-band. In TOP re-issue condition. Just state height & chest. Send **£6.50** + £1.50 (P&P)
These Olive Green Italian fatigue trousers have 2 rear & 2 side pockets. With padded knees & zippered bottoms for easy wear with high boots, just state waist & inside leg. In TOP re-issue condition. Send only **£4.50** + £1.25 (P&P)

These **GABERDENE RAINCOATS** come in Army fawn or RAF blue *(state preference)* and are in top, re-issue condition. Just state height and chest and send only **£3.95** + **£1.50 P&P** to **(NME)**
SILVERMANS
MILE END, LONDON, E1.
Tel. 01-790 5257
Personal callers Mon-Fri
Almost anything in genuine Govt. Surplus

Mail Order Advertising
British Code of Advertising Practice
Advertisements in this publication are required to confirm to the British Code of Advertising Practice. In respect of mail order advertisements where money is paid in advance, the code requires advertisers to fulfil orders within 28 days, unless a longer delivery period is stated. Where goods are returned undamaged within seven days, the purchaser's money must be refunded. Please retain proof of post-age/despatch, as this may be needed.
Mail Order Protection Scheme
If you order goods from Mail Order advertisements in this magazine and pay by post in advance of delivery, **New Musical Express** will consider you for compensation if the Advertiser should become insolvent or bankrupt, provided: (1) You have not received the goods nor had your money returned; and (2) You write to the publisher of **New Musical Express** summarising the situation not earlier than 28 days from the day you sent your order and not later than two months from that day.
Please do not wait until the last moment to inform us. When you write, we will tell you how to make your claim and what evidence of payment is required.
We guarantee to meet claims from readers made in accordance with the above procedure as soon as possible after the Advertiser has been declared bankrupt or insolvent.
This guarantee covers only advance payment sent in direct response to an advertisement in this magazine and not, for example, payment made in response to catalogues etc., received as a result of answering such advertisements. Classified advertisement are excluded.

The Birth of the Blues

The original Shrink-to-Fit blue jeans
LEVI'S
It's back to the good old days folks
Original Levi's have copper rivets & button flies. 100% cotton indigo denim. Made in USA.
Tell us your actual waist and inside leg measurement and we will send you the correct size that will shrink-to-fit you. Our sizes go from 28"-50" waist. (girls give hip size)
PRICE £17.95 plus £1.15 P+P
Full refund if not delighted.
Cheques and P.O's made payable to
MATCHPLACE JEANS LTD
Dept. NX, FREEPOST, LONDON SE10 8BR
Telephone: 01-853 0200
ACCESS & BARCLAYCARD QUOTE NO
FREE CATALOGUE ON REQUEST
Callers welcome at
Whistle 20 Greenwich Church St London SE 10
Whistle 21-23 Earl St Maidstone Kent
Whistle 8 Monson Rd Tunbridge Wells Kent
& ALL-LEVI'S STORE 14 Monson Rd Tunbridge Wells Kent.

BOY
·153 KINGS ROAD·LONDON S.W.3·
·THE ORIGINAL AND AUTHENTIC·

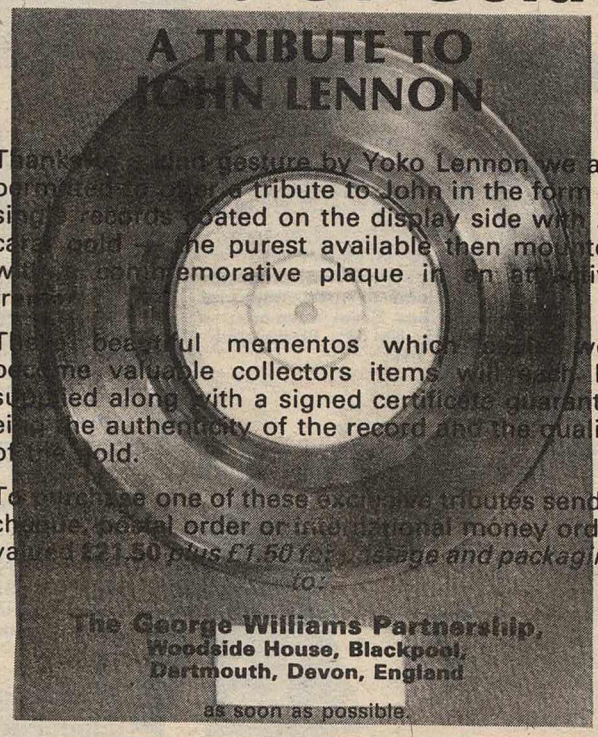
KITSCH
·TITS T SHIRT·
·Womans torso with tattoo·
·One size· £7·00 inc. P and P·
BOY
·TIGER T SHIRT·
·Cotton T Shirt with the sleeves hacked off with tiger print front and back on white·
·Fluorescent Pink or Fluorescent Green·Small·
·Medium·Delivery 7days·
·£6·00 inc. P and P·
·BLACKMAIL·Mail Order CATALOGUE £1·25·
·Wholesale price list available · All prices inc. P. & P. within U.K.·

LIBRA MAILORDER now at
ELY ALL AMERICAN SUPERSTORE
253 PORTOBELLO ROAD, LONDON W11
(Nearest tube Ladbroke Grove)

Prison Shirt - Only £3.99
Original type prison shirt with 4 button collarless neck in 100% cotton. Stripes in purple, grey, navy, black, red and light blue. State 1st and 2nd colour choice. Sizes 36—44. Great with jeans for guys and girls. Price **£3.99** + 50p p&p.

RUGBY SHIRT only £6.99
Best quality rugby shirt with regulation collar. Colours: black, navy, red, blue & green, all with natural. Red, purple, blue & green all with grey. Plus turq/green, pink/purple, turq/purple, mint/lilac, navy/green, lime/white, yellow/navy, lemon/lilac. State first and second colour choice. Sizes XS S M & L. Price **£6.99** + £1 P&P
LIBRA MAILORDER
Please send cheques or PO's made payable to LIBRA. Access, Barclaycard and American Express welcome. Just send number and signature. Please add double postage and packing for everseas and Eire. Send to **LIBRA (Dept NME), c/o ELY, 253 Portobello Road, London W11. Phone: 01-229 7218.** *Send sae for catalogue.* Money back guarantee on goods returned unworn within 7 days. Shop opens 10 am-6 pm. Personal callers welcome. Goods paid for by PO's are despatched immediately — cheques take a little longer.

TO ADVERTISE IN THE MAIL ORDER SECTION PHONE CHRIS ON 01-261 6172

A Gift Of Gold
A TRIBUTE TO JOHN LENNON

Thanks to a kind gesture by Yoko Lennon we are permitted to offer a tribute to John in the form of single records coated on the display side with 24 carat gold — the purest available then mounted with a commemorative plaque in an attractive frame.
These beautiful mementos which together will become valuable collectors items will each be supplied along with a signed certificate guaranteeing the authenticity of the record and the quality of the gold.
To purchase one of these exclusive tributes send a cheque, postal order or international money order valued *£21.50 plus £1.50 for postage and packaging* to:
The George Williams Partnership, Woodside House, Blackpool, Dartmouth, Devon, England
as soon as possible.
Please allow 28 days for despatch and accept our assurance that your money will be returned without hesitation if you are not satisfied.

£12·50

Mike Corbett
100% Cotton

Cavalry Style
DRESS

DOUBLE-BREASTED
KNEE LENGTH DRESS
Features
EPAULETTES
STUD FASTENING
Can be worn loose or
with belt (not supplied)

Sizes 10 12 14

Colours BEIGE BLACK
RUST GREY YELLOW
FRENCH-BLUE

Please state size and 2 colour choices when ordering & allow 14 days for delivery.

Send cheques or PO's for £12·50 to

Mike Corbett Ltd.
4 BARTLETT STREET, BATH, AVON

PRINTED TEE-SHIRTS 2·99 INC P&P
FROM: THE ALIEN, 20 CORPORATION ST BOLTON LANCS
SIZES S M L
STATE 2nd CHOICE
FOR JAM, ROBERTA, HUMAN LEAGUE, BOWIE, UTOPIA, DIL, TOY DOLL, BUZZCOCKS, BANNANA, CLASH, SHOWADDYWADDY, SHAM, SUBS, UB40, SID, BOWIE, CRASS, DAMNED, DICKIES, TOYAH, M.O.D., SPECIALS, PUNISHMENT OF VICTORY, SIOUXSIE, SKIDS, ADVERTS, SIOUXSIE, LEOPARD PISTOLS

CONFEDERATE COAT
SIZES 32"-42"
£32·50 [INC. P&P]
GREY WITH GOLD TRIM
[BELT NOT INCLUDED]
ALSO AVAILABLE
UNION COLOURS
[NAVY/GOLD]
OR
[BLACK/RED]

SKINHEAD COAT
GOOD COATS THESE
BLACK or NAVY MELTON OVERCOATS
£27·50 INC. P&P
RED LINING & PARROT
SIZES 32"-42"

NEW
CAVALRY STYLE SHIRT 15·50 INC P&P
SIZES 36"-52" M-L-XL
COLOURS INC GREY/GREY WINE/WINE BLACK/RED
CONTRAST LAPEL WITH CONTRAST BUTTONS
DARK TARTAN CLOTH
TERYLENE/WOOL BLACK/WHITE HOUNDSTOOTH MIX
LIMITED EDITION 20" PLEAT BOWIE PANTS
16·00 INC P&P

CHEQUES-P.O.s- TO: THE ALIEN 20, CORPORATION ST., BOLTON. LANCS.

gemini
For all enquiries and quick delivery telephone orders to 0270 214736

KicKers
Direct Price only £29.95 INC POSTAGE

NEW Latest Fashion
Double Breasted Shirts. Polyester/Cotton.
Red, White, Black, Green, Royal Blue.
Sizes 32" to 42"
£12.95 incl. postage
Please state second colour choice

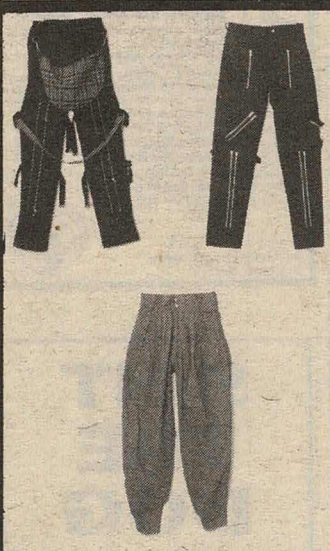
The Original French Jean Boots and Shoes that brought colour to jaded feet all over Europe. Made from top quality Nubuck Leather with thick crepe soles for long life. Available in Boots and Shoes same price. Colours: Navy, Brown, Beige, Green, Grey, Burgundy and Red
PLEASE STATE SECOND COLOUR CHOICE

When ordering goods, please write your name and address clearly and be sure to state size(s), colour(s) etc. Your co-operation will help get the goods back to you quickly

Make cheques/postal order payable to: Gemini Mail Order (M.M.) and send to, Gemini Boutique, 102 Victoria St, Crewe, Cheshire
Access and Barclaycard welcomed just telephone your card number
Money back guarantee if returned within 7 days

A TRIBUTE TO
JOHN LENNON

1940-1980
A SOLID HANDMADE SCULPTURE OF JOHN WINSTON LENNON IN DARK GREY SLATE. THE HEIGHT OF EACH PIECE IS 29cm (11½ins)
£24.95 EACH
INC VAT & P&P
(U.K. — OVERSEAS OUTSIDE EUROPE PLEASE ADD £4 FOR AIRMAIL AUS, N.Z. & ASIA: £8 FOR AIRMAIL)
Cheques/PO's/Access Credit Card Numbers to:—
VALERIES GREEN SCULPTURES, 245 Columbia Rd., Ensbury Park, Bournemouth, Dorset, BH10 4EG.



BONDAGE TROUSERS Heavy back leg zips, leg ties, side pockets, tartan bumflap, and strap. Colours — black drill & red tartan. Sizes — 24-32 (even sizes only) ONLY £14.99 INC P&P.

ZIP 'CLASH' TROUSERS A lot of zips on front and back of trousers. Large pockets and extra pocket on side of leg with zip 'D' ring and dog clip. Colours — black drill, red drill, red tartan. Sizes — 24-32 (Even sizes only) ONLY £14.95 INC P&P.

BOWIE TROUSERS Multi-pleated trousers, baggy. Sizes 24-32 — even sizes only. Colours — red, white, black and tartan. ONLY £12.50 INC P&P.

Orders should be addressed to:
P LEACH, 50D REDCLIFFE GDNS, CHELSEA, LONDON SW10
Money Back Guarantee if goods are unsatisfactory.

Cheques should be made payable to P. Leach.

Mail order
2-6 COLOUR DESIGNS.
ORIGINAL 5TH COLUMN T-SHIRTS
£3·50 POST FREE
overseas +50p per shirt

CLASH
1. BANK ROBBER
2. KAMIKAZE
3. LONDON CALLING
4. CHAINGANG
JAM
5. GOING UNDERGROUND
6. TUBESTATION
7. START (Tour)
8. SOUND AFFECTS (Tour)
9 WHAM (Tour)
MODETTES
10. WHITE MICE
11. BITTA TRUTH
12. STORY SO FAR
13. ELVIS
14. GENE VINCENT
15. SHANGRI LAS
16. BEATLES
17. MARYLIN
18. BLONDIE
19. SIOUXSIE

WHAM/3 Colours

20. SPECIALS
21. BEAT GIRL
22. STAND DOWN MAGARET
23. POP GROUP
24. UK SUBS
25. GANG OF FOUR
26. BOW WOW WOW
27. ROTTEN HEADS
28. BOWIE
29. NUMAN
30. DIVINE
31. DAMNED No 2
32. JOY DIVISION
33. ORCHESTRAL MANOEUVRES
34. STRAY CATS
35. PARTY IN PARIS
36. JAMES DEAN
37. SKULL + CROSSBONE
38. BRANDO
39. POP ART MACHINE GUNS
And many more

PLEASE STATE SIZE: SMALL (32-34) MEDIUM (34-36) LARGE (38-40)
Cheques & Postalorders payable to: 5-th Column
4 The Parade, Kilburn High Road, London NW6
No Irish Postal Orders.
WHOLESALE + TRADE PRINTING ENQUIRIES WELCOME.

PRINTOUT PROMOTIONS
"The Mail Order People You Can Trust!"

◀ BLACK COMBAT SHIRTS. Ex-army shirts. Grade 1 quality. The ONLY shirt to wear !!! Please remember to state chest size with your order. £6.95+50p p&p.

U.S. ARMY MAC. Real regular issue mac with waist belt, pockets and extra lining. Warm and tres trendy. State chest size. Unrepeatable value at only £14.95+£1.50 p&p. ▶

◀ BLACK DRAINPIPES. Cotton-drill trousers in black, red, olive or white. State waist size. Superb value at only £11.95+80p p&p.

BLACK COMBAT JACKET. Hardwearing Grade I used quality combat jacket. The best available at only £9.95+£1 p&p.
STRING VEST. Ex-army, chunky black string vests. State chest size. £2.95+60p
CAMOUFLAGE BONDAGE TROUSERS. Made from genuine army camo material with loads of zipps, straps and "D" rings. Great value at £13.95+80p p&p. Please state waist size.

JOHNNY ROTTEN SHIRT. Made from double layer cheesecloth with long sleeves, "D" rings etc. Hard core. One size fits all. £8.95+50p p&p.

LEOPARD SPOT TROUSERS. Tight-fitting cotton drill trousers printed with authentic black print. In white, yellow, red or green. A bargain at £13.95+80p p&p. Please state waist size. Also available as Bondage trousers £14.95+80p p&p.

•REPRODUCTION•

◀ BATTLEDRESS JACKET. Short Army jacket in navy or green. State chest size. £7.25+80p p&p.
BOILER SUITS. One-piece ▶ jumpsuit in black drill, lots of pockets and belt. £12.95+£1 p&p.
◀ BLITZ TROUSERS. Tres chic and ultra modern, exceptionally smart trousers with a modest six pleat top and tapered bottoms. Available in dark blue tartan or deep maroon tartan. Super value at only £13.95+80p p&p State accurate waist size !!!

WILD YOUTH TEE. Black teeshirt trimmed around neck and sleeves in leopard skin fabric and string panel "bondaged" to front with "D" rings and dog clips. State chest size. £8.95+50p p&p.

ITALIAN COMBAT JACKET Army field jacket in olive green with pockets, elbow pads. Chest size with order please. Good value at £9.95+£1 p&p.

ARMY TROUSERS. Brand NEW army style combat trousers. Side pockets and fully adjustable. Available army green, black or camouflage. A real bargain only £13.95+80p p&p. State waist size.

◀ LUFTWAFFE JACKETS. Well made German officers tunics in blue/grey with emblems and gold piping. State chest size. Only £10.95+£1 p&p.
TARTAN BONDAGE TROUSERS. Tight fitting trousers in quality material with zipps, leg straps and "D" rings. State waist size. Only ◀ £13.95+80p p&p.
BLACK BONDAGE TROUSERS. The best value around with zipps, leg straps, "D" rings. Great fit. Also available in white, red and blue. State waist size and colour preference. £13.95+80p p&p.

NEW TEE SHIRTS
Top quality, wash-fast prints on great teeshirts
ONLY £3.50+30p p&pUK SUBS (Crash Course)
ADAM ANT (Ant Music for Sex People, b&f)
DEAD KENNEDYS (Holiday in Cambodia, b&f)
DEAD KENNEDYS (Kill the Poor), EXPLOITED (Barmy Army), DESTROY (Multi-colour design)
SEX PISTOLS (God Save the Queen)
Note: b&f indicates back and front print.

NEW PRINTED HANKS !!! 17" square hanks white with Seven great multicolour designs Only £1.50+20p p&p. Choose from CRASS, EXPLOITED, DISCHARGE, SEX PISTOLS, G.S.Q., ADAM ANT, DEAD KENNEDYS and BAUHAUS. Wear them round your neck or hang 'em off your belt !!!

LEATHER JACKET
Top Quality black leather bikers jacket. Classic style made fom only the best hide. Unrepeatable price £46.50 + £1.50 p&p. Please chest size with your order.

TARTAN JACKET
The ultimate modern box jacket in Black Watch tartan. No back vent and narrow lapels. Completes a great suit with our Blitz trousers. Real quality garment at only £24.95 + £1.50. State chest size.
*BOTH ALSO AVAILABLE IN BRIGHT RED TARTAN !!
MINI SKIRT
Real short skirt with side zip. 14" above the knee in dark tartan or black leatherlook. State hip size. Only £6.95 + 80p p&p.

Please note that we have moved our mail order department to larger premises. Send full name and address, Cheques/PO's to Printout Promotions NT5 32 St. Andrews St, Northampton. We can now offer a complete service to wholesalers, send SAE for details.

Afghan Styles

WITH TRADITIONAL EMBROIDERY

SKIRTS — WAISTCOATS — QUILTED JACKETS
with traditional embroidery. Small, medium and large sizes. Colours — Wine, black, mid-blue, purple, cream (waistcoat not available in CREAM).

AFGHAN style **TOP**
in 100% Rayon, embroidered and tasselled
£8.95 EACH
+ £1.00 p&p

AFGHAN style **WAISTCOAT**
in 100% Cotton with heavy same colour embroidery
£5.95 EACH + £1.00 p&p

GURKHA style **TOP**
in 100% Cotton in WHITE only. Delicate embroidery with 3 buttons.
£3.95 EACH + £1.00 p&p

AFGHAN style **SKIRT**
in 100% Rayon with elasticated waist to fit all sizes.
£8.95 EACH + £1.00 p&p

AFGHAN QUILTED JACKET
JACKETS in 100% Cotton with vertical overstitching and toggle type buttons.
£11.95 EACH + £1.00 p&p

Please add £1.00 postage & packing for each item ordered. Despatched within 7 days. Full money refund if not delighted and returned unworn within 7 days.

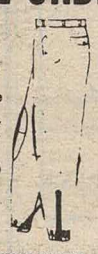
THE STATION SHOP (NME 3)
Lancaster Gate Underground, Bayswater Road, London W2

Please send me.....
Colour.....
Size.....
I enclose Cheque/P.O. for £.....
Name.....
Address.....

THE STATION SHOP,
Lancaster Gate Underground, Bayswater Road, London W2.
OPEN 7 DAYS A WEEK 9am - 6pm.
Personal callers welcome.

CHEAPEST MAIL ORDER PRICES

Grade 1 Army Bomber
With quilted lining in Blue or Army Green. XS, S, M, L, XL.
£9.50 + 90p. (P&P).

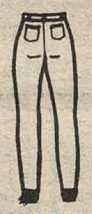


Grade 1 Army Trousers with knee pads.
Worn loose with a belt S-30" to 32" M-34", L36"
£4.95 + **60p (P&P)**

Grade 1 Army Jacket with elbow pads
S, M, L, XL. Cheapest in the country
£5.95 + 95p (P&P).

BOWIE TROUSERS
20 pleats. Cost **£14.99** + 60p (P&P). Sizes: waist 26"-32", leg 31" or 33". Ladies sizes 8-14. Black or white.

STRETCH DENIM JEANS
The best fit your ass is ever going to have. Sizes: girls 8, 10, 12, 14. Guys 26"-32". Cost **£14.99** + 75p (P&P)



BLACK DRILLS
100% cotton. Sizes: Girls 8, 10, 12, 14, 16; Guys 26", 28", 30", 32", 34". Tight fit. Other colours Black, Navy, Royal Blue, Red, Yellow, Lt Khaki.
£9.99 + 75p. (P&P).

JODHURS
100% cotton. Latest style. Sizes: Girls 8, 10, 12, 14; Guys 26", 28", 30", 32". Colours Black, Royal Blue, Red. With cord inset in alternative colour e.g. Black drill — grey cord.
£12.99 + 75p. (P&P).

HARRINGTON JACKET
Black, Navy, Cream or Red. S, M, L, XL, **£7.95** + 75p (P&P) with wool lining.

STA PRESS
Navy, black, ice blue, cream, white. With back pocket. Size 24"-32" with up 32" leg. **£7.99** + 70p (P&P)

CROMBIE
In Melton Wool, red lining — top quality British-made Crombie. Special price due to bulk purchase.
£19.99 + £1.50 (P&P)
Sizes: 30", 32", 34", 36", 38" & 40"

Come in person. Cheques, PO's to Baxby Fashion House, 227 Portobello Road, W11. Immediate delivery PO's. Cheques 8 days.

Phone CHRIS on 01 261 6172 for details of Advertising

The first **STRAY CATS** poster. Japanese promo. £1.50 ea.

THE FILM OF THE BEST OF BRITISH SKA... LIVE!

Promo poster from the film "Dance Craze" 75p ea.
Price incl. p&p. Posters sent in tubes. Allow only 5 days for despatch.

Send P.O.'s/chqs or cash to:
APOLLO, Basement Studio (N)
33 Norton Rd, Hove, Sussex.

SOHO SOUNDHOUSE

MAIL ORDER 01-434 1365

SAME DAY RETURN — CALLERS WELCOME

FENDER STRATOCASTER only £3.75 inc. P&P

Top quality, two colour enamel lapel badges: Strats in ice blue or sunburst. Les Pauls — black or sunburst. Telecaster in blond. Prec. bass in white. Firebird in red. Flying V in antique sunburst.

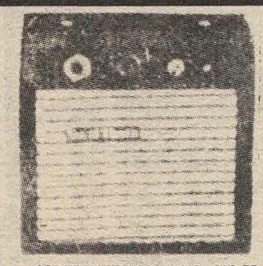
FENDER BLACK SATIN TOUR JACKET	£29.99 inc. P&P
GIBSON NYLON TOUR JACKETS	£22.99 inc. P&P
GIBSON T-SHIRTS Large or Medium	£3.50 inc. P&P
GIBSON LADIES TANK TOPS	£2.99 inc. P&P
GIBSON BASEBALL CAPS	£2.50 inc. P&P
GIBSON APRONS	£1.99 inc. P&P
RHODES KEYBOARD TOUR JACKET	£27.00 inc. P&P
FENDER GUITAR STRAP	£5.25 inc. P&P
FENDER BELT & STRAP COMBINATION	£6.50 inc. P&P
FENDER HEAVY DUTY LEADS, NOISELESS CABLE, BRASS JACKS	
20' STRAIGHT £4.59 inc. P&P	25' STRAIGHT £5.49 inc. P&P
20' CURLY £5.49 inc. P&P	25' CURLY £5.99 inc. P&P

Di Marzio PICK UPS all prices include P&P

Dual Sound	£18.50	PAF	£17.50
Super Dist.	£17.50	Pre B 1	£14.00
SDS 1	£18.50	P Bass	£25.00
FS 1	£15.00	J Bass	£25.00

LOW PRICE FENDER STRINGS

AO-70 Bronze Acoustic	£1.49 inc. P&P
AO-70 XL Bronze X-light Acoustic	£1.49 inc. P&P
AO-12 Bronze 12 string set	£1.99 inc. P&P
N220 Nylon Classic	£1.29 inc. P&P
N330 Black Nylon Classic	£1.29 inc. P&P
N440 Ball end Classic	£1.29 inc. P&P
AO-16 Acoustic Silk & Steel	£1.49 inc. P&P



SOUNDMASTER MINI AMP £18.75
Battery Powered inc. P&P
Fits into your guitar case

FENDER T-SHIRTS
White on Black £3.50
Small, medium & large
inc. P&P

FENDER ELECTRIC BASS and GUITAR FLIGHT BAGS
Shaped to a snug fit. Heavily padded for real protection.
for GUITAR £23 inc. P&P
for BASS £25 inc P&P

FENDER SWEATSHIRTS
£6.99 inc. P&P
Red on White
Small, medium or large

FENDER SHOULDER BAG
Heavy duty zip, adjustable shoulder strap £5.98 inc. P&P
POWER DRIVER £6.50
Tone Booster Distortion Pedal inc. P&P.

FENDER is a REGISTERED TRADE MARK of CBS inc.

ORDER FORM. Make cheques and PO's payable to SOHO SOUNDHOUSE LTD, 18a SOHO SQ., LONDON W.1

NAME..... ITEMS REQUIRED.....

ADDRESS.....

GENUINE TOUR, LICENCED, AND OFFICIAL MERCHANDISE

T-SHIRTS

BASEBALL JERSEYS
SWEATSHIRTS
CONCERT PROGRAMMES

T192 – LED ZEPPELIN – '77 TOUR SHIRT, WHITE PRINT ON BLACK SHIRT

T166 – B.O.C. – LOGO, DK. BLUE SHIRT WITH LT. BLUE PRINT

T278 – BLUE OYSTER CULT – COLLAGE, LT. BLUE SHIRT WITH FIVE COLOUR PRINT

T127 – JIMI HENDRIX – FLYING EYEBALL, FOUR COLOUR PRINT BEIGE SHIRT WITH

T272 – JIMI HENDRIX – COMMEMORATIVE SHIRT, TWO COLOUR DESIGN ON BLACK SHIRT

T237 – JIMI HENDRIX – JAPAN TOUR, SILVER PRINT ON BLACK SHIRT

T276 – VAN HALEN – WOMEN AND CHILDREN FIRST THREE COLOUR PRINT ON BLACK SHIRT

T265 – VAN HALEN – LOGO, BLACK SHIRT WITH FOUR COLOUR PRINT

T279 – BLACK SABBETH – HEAVEN & HELL, BLACK SHIRT WITH THREE COLOUR PRINT

T267 – AC/DC – LOGO, THREE COLOUR PRINT ON BLACK SHIRT

T268 – AEROSMITH – TOYS IN THE ATTIC, FIVE COLOUR PRINT ON BLACK SHIRT

T275 – TED NUGENT – SCREAM DREAM, BLACK SHIRT WITH FIVE COLOUR PRINT

T262 – CHEAP TRICK – DREAM POLICE, BLACK SHIRT WITH THREE COLOUR PRINT

T 253 – CHEAP TRICK – GROUP, LT. BLUE SHIRT WITH TWO COLOUR PRINT

T.252 – CHEAP TRICK LOGO'S, WHITE PRINT ON BLACK SHIRT

T114 – LYNYRD SKYNYRD – WHISKEY LABEL, WHITE PRINT ON BLACK SHIRT

T216 – LYNYRD SKYNYRD – CIGS PACKET, ON LT. BLUE OR BEIGE SHIRT

T.251 – LYNYRD SKYNYRD COLLAGE, SIX COLOUR PRINT, ON LT. BLUE OR BEIGE SHIRT

T149 – EAGLES BLACK SHIRT WITH BLUE AND WHITE PRINT

T255 – TOM PETTY – DAMN THE TORPEDOES, RED AND WHITE PRINT ON BLACK PRINT

T151 – FLEETWOOD MAC – TOUR SHIRT, WHITE PRINT ON BLACK SHIRT

T221 – FLEETWOOD MAC – MR. PENGUIN, THREE COLOUR PRINT ON BEIGE SHIRT

T280 – SAMMY HAGAR – RED HOT ROCK, BLACK SHIRT WITH FIVE COLOUR PRINT

T274 – HEART – BEBE LE STRANGE, THREE COLOUR PRINT ON BLACK SHIRT

T212 – YES – GROUP, FIVE COLOUR PRINT ON LT. BLUE OR BEIGE SHIRT

T236 – YES – LOGO, THREE COLOUR PRINT ON BLACK SHIRT

T156 – GREATFUL DEAD – BLUES FOR ALLAH, LT. BLUE OR BEIGE SHIRT WITH FIVE COLOUR PRINT

T266 – BOB SEGER – 80 TOUR SHIRT THREE COLOUR PRINT ON BLACK SHIRT

T113 – BOSTON – TOUR SHIRT, LT. BLUE FOUR COLOUR PRINT

T243 – GREATFUL DEAD LONG STRANGE TRIP, BACK AND FRONT PRINT FIVE COLOUR PRINT FOUR COLOUR BACK ON LT. BLUE OR BEIGE SHIRTS

T115 SCORPIONS – ANIMAL MAGNETISM PRINTED ON BLACK SHIRT

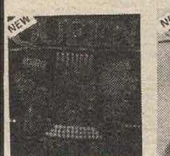
T264 – OUTLAWS – 80 TOUR SHIRT, TWO COLOUR PRINT ON BLACK SHIRT

T022 – CALIFORNIA – LIGHT BLUE OR BEIGE SHIRTS WITH FOUR COLOUR PRINT

T102 – GREATFUL DEAD – SKULL & ROSES, LT. BLUE OR BEIGE SHIRT WITH FIVE COLOUR PRINT

T242 – SUPERTRAMP – BREAKFAST IN AMERICA, ORANGE AND WHIT PRINT ON DK. BLUE SHIRT

T.06 – HOME GROWN – LIGHT BLUE OR BEIGE SHIRTS WITH FIVE COLOUR PRINT



T182 QUEEN – TOUR 80 – FOUR COLOUR PRINT ON BLACK SHIRT

T180 QUEEN – BITCH – FOUR COLOUR PRINT ON WHITE SHIRT

T184 POLICE – REGGATTA – THREE COLOUR PRINT ON BLACK SHIRT

T183 POLICE – TOUR 80 – TWO COLOUR PRINT ON BLACK SHIRT

T281 BLONDIE COLLAGE – FIVE COLOUR PRINT ON BEIGE SHIRT

T288 AC/DC ANGUS YOUNG, FOUR COLOUR PRINT ON BLACK SHIRT

T181 YES – DRAMA – FOUR COLOUR PRINT ON BLACK SHIRT

T179 YES – YESSHOWS – FOUR COLOUR PRINT ON WHITE SHIRT

T287 DEVO FREEDOM – TWO COLOUR PRINT ON BLACK SHIRT

T277 B.SEGAR – COLLAGE – FIVE COLOUR PRINT ON LT. BLUE SHIRT

T284 R. STONE – TONGUE – RED TONGUE ON BLACK SHIRT

T285 R.STONES – COLLAGE FOUR COLOUR PRINT ON LT. BLUE SHIRT

SWEATSHIRTS

STYLE S
THE FOLLOWING DESIGNS ARE AVAILABLE ON SWEATSHIRTS SAME DESIGNS AS ABOVE

NAVY SHIRTS	NAVY SHIRTS	GREY SHIRTS
S151 – FLEETWOOD MAC	S275 – T. NUGENT	S113 – BOSTON
S166 – BLUE OYSTER CULT	S272 – J. HENDRIX	S251 – LYN SKYNYRD
S237 – JIMI HENDRIX	S276 – V. HALEN	S216 – LYN SKYNYRD
S192 – LED ZEP.	S279 – B.SABBETH	S127 – J. HENDRIX
S252 – CHEAP TRICK	S267 – AC/DC	
S114 – LYN SKYNYRD		

ALL SWEATS £6.99 + POST & PACK.

BASEBALL JERSEYS

STYLE B

B275 – T. NUGENT (with black print)	B265 – V. HALEN
B279 – B. SABBETH (with black print)	B232 – J. HENDRIX
B192 – LED ZEP	B102 – G. DEAD (SCKULL & ROSES)
B268 – AEROSMITH	B221 – F. MAC
	B114 – LYN SKYNRD
	B270 – JOURNEY

ALL JERSEYS £4.50 + 30p POST & PACK

PROGRAMMES

CODE P.
P275–T. NUGENT
P268–AEROSMITH
P255–T. PETTY
P279–BLACK SABBATH
P278–B.O.C.
QUEEN (EUROPEAN TOUR
YES (EUROPEAN TOUR)
POLICE (REGATTA TOUR)
P262–CHEAP TRICK

£1.50 + 25p post & pack

ALL T–SHIRTS ARE £3.75 EACH PLUS POST & PACK.
POSTAGE RATES.
T–SHIRTS
1–25p 2–40p 3–60p 4–75p then 10p extra per shirt.
B/JERSEYS
1–30p 2–45p 3–65p 4–80p then 10p extra per shirt.
SWEATSHIRTS
1–40p 2–60p 3–75p

S.A.E. For Free Brochure

FREE T-SHIRT OFFER

Buy Any Three Of The Above Designs And Receive A Fourth Absolutely **FREE!** This Is A Limited Offer And Applies Only To T-Shirts, When The Order Form Below Is Used.

Don't Forget To Add Post & Packing For 4 T-Shirts (75p)

ORDER FORM

SEND CHEQUES P.Os. (NO IRISH P.Os. PLEASE) MADE PAYABLE TO JET-LEG, 1 STORNAWAY, LEVERSTOCK GREEN, HEMEL HEMPSTEAD, HERTS, HP2 8TB. BLOCK CAPITALS PLEASE.
SIZE: SML = 34"-36", MED = 38"-40", LGE = 42"-44".

NAME _____

ADDRESS _____

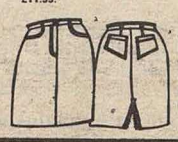
STYLE T.S. B. or P.	TITLE	COLOUR	SIZE	PRICE	POST	TOTAL
FREE T/SHIRT OFFER	DESIGN NO.			SIZE		

FANTASTIC NEW STYLES . . . LOWEST PRICES . . . IN CARNABY STREET

Bowie suit
In Black, White, Red, Grey, Brown, Navy, Lt. Blue.
8 pleated Trousers Suit **£39.95.**
Trousers can be ordered separately in same colours as suit, 8, 16, 20 or 24 pleats all at **£15.95** each.
(State no. of pleats).

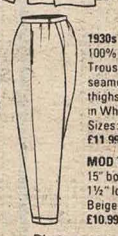
MADE TO MEASURE ANY STYLE, ANY SIZE CALL IN

STA-PRESS TROUSERS
In Beige and Prince of Wales check. Sizes: 28" to 34".
£11.99.



JEANS STYLE MINI SKIRT
In Denim with zip detail to form back slit opening.
Sizes: 8 to 18.
Price: £8.99

UNISEX SHIRT
Cavalry style in cotton/polyester. Padded shoulders, copper buttons on front and down sleeve opening. Colours: Black or Navy. Collar: 14" to 18" **£11.99**



1930s BAGS
100% washable polyester (Boating Trousers) two pleasts each side, seamed pockets, semi-baggy on thighs, 1½" turn ups with 16" bottoms in White, Lt. Blue, Red, Black, Grey. Sizes: 26" to 36" (waist).
£11.99

MOD TROUSERS
15" bottoms, angled side pockets with one hip pocket, 1½" loops and waistband. Colours: Black, Brown, Beige and Grey. All sizes.
£10.99.

PINAFORE DRESS
With shoulder button opening style features low waist line on to knife pleated skirt. Low armhole so dress can be warn with low arm hole blouse. Dress in all colours also Green Tartan In all sizes.
£12.99.

LADIES PEDAL PUSHERS
With two back patch pockets and small side slit at hem. In Corduroy: Brown, Black, Green Polyester (all colours). Available in all sizes).
Price: £9.50.

LADIES PEDAL PUSHERS
Jean style pocket with button cuff at hem. Front features two pleats, one from waist to hem and small tuck pleat. Materials and colours as above.
£12.99.

Please state waist and inside leg measurements (girls also state hips) and second choice. Money back if unsuitable. Cheques and P.O.s to: —
ROY'S FASHIONS, 1st Floor, 45 Carnaby Street, London W.1.

PLATTERSTALL

Phone CHRIS on 01 261 6172 for details of Advertising

BEATLES (GROUP & SOLO) BEATLES

BEATLES ALBUMS (re-issues of early albums, all with original American sleeves ... good pics) ... 4.99 each
MEET THE BEATLES; ESSENTIAL BEATLES; BEATLES 6; SOMETHING NEW; BEATLES 65; YESTERDAY & TODAY; HEY JUDE (Diff sive to Brit); EARLY BEATLES; HELP (S'track ... gatefold sive, diff to Brit); BEATLES LIVE AT STARCLUB (Single LP); SONGS & PICTURES OF (V Jay); INTRODUCING BEATLES (V Jay); BEATLES TELL ALL (Interviews etc); LONG TALL SALLY; BEATLES 2nd ALBUM; BEATLEMANIA; TWIST & SHOUT.
JOHN & YOKO BOX SET Wedding album (Jap l + lyrics) (In splendid presentation box) ... 9.50 + 1.75 good P&P (UK)
CASSINGLE LENNON Woman (Cassette single) (P) (50p P&P) ... 1.20
L.P. JOHN LENNON with Lions/Unfin music (Jap l + lyrics) ... 9.25
Japanese 4 track e.p.s (all diff. pics + lyrics) £3.49 each. Set of 12 ... £39.95 (+ 75p for good P&P)
1. Twist & Shout/Please plase/Hold hand/She loves you
2. Hard day's/Should have known/Mr. Post./And I love her
3. All my loving/If I fell/Happy to dance/Tell me why
4. L. Tall Sally/Matchbox/I feel fine/Slowdown
5. Bad boy/Straw. fields/P. Lane/Good day sunshine
6. Yellow sub./Taxman/Here, there/And your bird
7. P. Writer/Nor. wood/We can work/Drive my car.
8. Michelle/Girl/Nowhere man/What goes on
9. Anna/Boys/Sie Liebt Dich/Hide your love away
10. Night before/Act naturally/Yesterday/Lose that girl
11. Help/Ticket/I'm down/Dizzy Miss Lizzy.
12. R/R Music/8 Days/Mr. Moonlight/Kansas City
JOHN LENNON BOX SET (Contains 9 Albums in individually numbered Ltd. edition box) (I) ... £37.50 (+ 2.25 good P&P)
JOHN LENNON JAP ALBUMS (All with lyrics) Shaved fish; Mind games (+ booklet); Live Peace in Toronto; Walls & Bridges (+ pamphlet); Plastic Ono Band; Rock & Roll; Imagine (+ poster) ... each 9.95
JOHN LENNON DBLE ALBUM Sometime in N.Y. (Jap l + lyrics) ... 14.99
7" BEE GEES Day in the life/Sgt. Pepper (I) (P) ... 1.99
7" JOHN LENNON Imagine (Jap l + lyrics) (P) ... 2.75
7" JOHN LENNON Stand by me (Jap l + lyrics) (P) ... 2.75
7" JOHN LENNON Mother (Jap l + lyrics) (P) ... 2.75
L.P. BOX SET BEATLES COLLECTION (14 albums in presentation box) ... 57.75 + £2.25 P&P (U.K.)
LENNON CASSETTE Woman (Cassettesingle) 45p P&P ... 1.15
L.P. PLASTIC ONO BAND Live peace in Toronto ... 4.99
12" SUZY / REDSTRIPES (WINGS) See. Woman (P) ... 1.99
L.P. BEATLES In Italy (Gatefold Sleeve) (I) ... 4.99
L.P. BEATLES Rarities (Diff. recordings of well known tracks. Contains rare pics + Butchers shot. Gatefold sleeve (I) ... 5.25
L.P. McCARTNEY Interviews (New release) (I) ... 4.99
12" McCARTNEY Temporary Sec. (10 mins) ... 1.99

ADAM & ANTS ADAM & ANTS ADAM & ANTS

L.P. ADAM & ANTS Kings of Wild Frontier (includes Press Darlings and Making History) (I) ... 4.49
L.P. JUBILEE (Has Plas Surgery & Deutscher girls by Adam) ... 4.99
7" DALEK I Heartbeat (Has Merrick of Adam on drums) (P) ... 1.15
12" DALEK I Heartbeat (Has Merrick of Adam on drums) (P) ... 1.99
ADAM & ANTS MAGAZINE (Opens into Poster) 50p (P&P 50p or free when buying a 12")
7" ADAM & ANTS A.N.T.S. (Flexidisc in BLUE vinyl) (+ flexipop mag.) 60p + 50p P&P (Post free if buying a 12")
7" ADAM & ANTS Whip in my valise / Zerox : Ant music : Car trouble : Young Parisians : Dog eat dog : Kings wild frontier : (All pic) ... each 1.15

CASSINGLES (singles on cassettes) CASSINGLES

Cassingle STEVIE WONDER Lately (flip top) (P) ... 1.20
Cassingle STRAY CATS Rock this town (P) (flip top pack) ... 1.40
Cassingle PRETENDERS Message of love (P) (flip top) ... 1.15
Cassingle S WINWOOD While you see a chance (P) (flip top) ... 1.40
Cassingle B0W WOW WOW C30, C60, C30 go (P) ... 1.15
Cassingle B0W WOW WOW (8 tracks) (P) (flip top pack) ... 1.99
Cassingle YOKO ONO Walking on thin ice (P) (flip top) ... 1.20
Cassingle JOHN LENNON Woman (P) (flip top) ... 1.20
Cassingle LENE LOVICH New Toy + 3 (P) ... 1.15
Cassingle DAVID BOWIE Scary Monsters (P) (flip top) ... 1.45
P & Packing — 50p (Overseas £1) — any quantity

GOODIES GOODIES GOODIES GOODIES GOODIES

7" DAMNED Dr Jeckyll & Mr Hyde/Looking at you (live) (I)(P) ... 1.25
L.P. BOB SEGER Stranger in town (pic disc) (I) ... 4.99
L.P. FLEETWOD MAC Live in Chicago (Dble) (I) ... 8.99
L.P. T REX Electric warrior (gatefold sleeve, pic of Marc) (I) ... 5.49
L.P. DEEP PURPLE When we rock, we rock (I) ... 5.49
L.P. JAPAN Adolescent sex (first album) ... 4.99
L.P. PSYCH FURS (Has 'Sus Strange' & 'Soap Comm') (diff Pi (I) ... 5.49
7" 9.BELOW ZERO 3 times enough (yellow vinyl) (P) ... 1.15
12" 9 BELOW ZERO Don't point your finger (green vinyl) ... 4.29
L.P. E.PRESLEY Legend of King (Interviews) (PIC DISC) (I) ... 7.99
L.P. E.PRESLEY Elvis talks back (Intimate interviews) ... 2.99
L.P. E.PRESLEY BOX SET (15 recs :30 hits in box) (I) (P&P £1) ... 7.50
L.P. BILL HALEY Rock around the clock ... 1.15
7" CRASS Nagasaki nightmare (I) (+ patch) ... 1.00
L.P. STATUS QUO Spare parts; Quotations; Pop Gold. (All I) each ... 4.49
7" VISAGE Tar/Frequency 7 (I) (P) ... 1.99
L.P. T. REX Great Hits (Jap l + lyrics) ... 8.99
L.P. T. REX Metal Guru (Jap l + lyrics) (Hits + rarities) ... 5.49
L.P. T. REX Futurstic dragon (+ lyrics) (I) ... 5.49
L.P. T. REX Dandy in the Underworld (I) ... 5.49
L.P. SPENCER DAVIS First L.P.; Autumn 66. (Both I) ... each 4.49
7" KINKS Star Discotheque (P) ... 1.25
L.P. KATE BUSH Lionheart; Kick; Never (All Jap l + lyrs) ... each 10.50
7" ONE SHOTS Goodbye Caroline (+ Jingles) (Pic of Caroline ship) ... 2.50
CASSETTE Teach yourself C.B. (British guide to all the CB jargon etc.) ... 3.99 + 50p P&P
7" JOE JACKSON Is she really going out (Original pic) ... 1.25
7" E.L.O. S. Talkng woman (Mauve vinyl) (P) (British ong.) ... 2.99
7" JACKSON You can't win (Picture disc) (diffed) ... 1.99
7" SLADE Sunny gonny (Yellow vinyl) ... 1.40
LP ROXY MUSIC Manifesto (Picture disc) ... 7.99
7" BOOMTOWN RATS Mondays (good pic) (I) ... 1.50
7" ROCKPILE Wrong way (Yellow vinyl) ... 1.50
7" ROBIN THROWER What c-is (P) (Clear vinyl) ... 1.25
LP KATE BUSH Kick inside (Totally Diff. Pic to Brit) (I) ... 5.49
LP U.K. SUBS Live kicks (13 live tracks) (I) ... 4.99
7" HONEY BANE Turn me on (dble single, gatefold pic) ... 1.25
7" ULTRAVOX Sleepwalk (I) (Diff. pic to Brit) ... 1.99
7" XTC Are you receiving me (P) ... 1.25
7" B. SPRINGSTEEN Fade away/Be true (I) (P) ... 1.25
LP SEARCHERS Sugar 'n Spice; Sounds like; Meet the Searchers; It's the Searchers; Take me for what I'm worth ... each 3.99
LP KINKS Something else; Are the Village Green ... each 3.99
7" MOONDOGS Talking in canteen (+ free neckerchief) (P) ... 1.20
7" SKIDS Masquerade (dble single) (gatefold pic) ... 1.99
7" ONLY ONES Another girl, another planet (P) (drilled) ... 1.15

BOWIE GOWIE BOWIE BOWIE BOWIE BOWIE

BOWIE BADGES (1 inch) Low, Man who sold, John I'm, Ashes (Bowie as clown). Latest badge ... Scary Monsters (not clown) ... 25p each (P&P 14p any quantity) (U.K.)
BOWIE CASSINGLES S Monsters/Because (flip top, pic) 45 + 50p P&P
7" BOWIE Heroes; Starman; Be my wife; Y Americans; Sound & Vision; Soul love/Blackout; Boys keep (all Jap l + lyrics ... good pics) ... each 2.75
7" POLECATS (not Bowie) John I'm only dancing (P) ... 1.15
L.P. BOWIE (Dble) DAVID BOWIE SPECIAL (Jap. L.P. + lyrics) (21 tracks ... gatefold sive.) Totally diff. to any Brit album) ... 14.50
L.P. BOWIE (On R.C.A. international label) Aladdin Sane; Low; Heroes; Diamond dogs; Ziggy Stardust ... each 3.49
L.P. BOWIE Scary Monsters (I) (Very limited, now deleted, gatefold sleeve + Lim. Edit. poster) ... 12.50
12" BOWIE Ashes to Ashes (long vers.)/A. Song (Good pic) (I) ... 3.49
BOWIE SWEAT SHIRTS (Good quality ... blue or red. Has white figure of Bowie as clown on front) ... 6.99
BOWIE T-Shirts (Black with Bowie in concert) ... 2.99
BOWIE T-Shirts (White with Scary Monsters faces) ... 2.99
(Please state Small, Med. or Large) (Postage as for L.P.'s)
7" BOWIE It's no game/Fashion (Jap l + lyrics to both) (Pic unlike any other single available ... similar to 'Scary' L.P. sleeve) ... 2.75
7" BOWIE Crystal Japan (never available before) (Pic unlike any other available ... plus lyrics to - 'Alabama song') (Jap l) ... 2.75
7" BOWIE Revolutionary song (Jap l + lyrics) (Pic unlike any other single in our catalogue ...) ... 2.75
7" BOWIE Ashes/It's no game (I) (P) ... 1.25
7" BOWIE Breaking Glass + 2 (ltd BLUE vinyl) (Diff. P to Brit) ... 2.25
LP BOWIE King of Gay Power (2 recs) (Rare import) (Similar tracks to 'Images' ... goodpic) ... 6.99
7" MANNISH BOYS, DAVY JONES, LOWER 3RD, I pity the fool/Take my tip/Habit of leaving/Baby loves that way (early pic) ... 1.99

LP BOWIE 1980 All Clear. 10 tracks from various albums. Rare promotional LP. V. ltd. (Good pics on sleeve) (I) ... 13.99
BOWIE BOOK. Discography of a Generalist 1962-1979. (125 pages, 156 rare photos, 70,000 words, bootleg lists, pic sleeves, etc). Due to tremendous demand ... back in stock now (incl. P&P UK) ... 8.50
12" BOWIE John I'm (E) (P) (+ free RCA 'John' Promo badge) ... 1.75
The above is a small selection from over 170 Bowie goodies

★ We do not advertise new releases as "limited editions" unless they really are limited editions.
★★ All records are British unless marked Import (I) so you know exactly what you are buying.
★★★ We do not advertise records before they are available.
★★★★ All records etc. are sent in strong, top quality protective packaging.
★★★★★ We do not issue credit notes (except overseas) or alternatives unless you ask us to. We refund your money if we cannot supply exactly what you require.

WE HAVE 2 RECORD SHOPS IN WICKFORD!!!
Adrians "OLD SHOP" is packed with secondhand bargains, rare promos, cheapies, oddities, '50s & '60s R & Roll originals, plus many 'one-off' goodies.
NOW OPEN 5 DAYS A WEEK DUE TO DEMAND
(9.30 to 4.30 Closed Wed)
Double your pleasure ... visit both our shops in one day

12" ALLSORTS 12" ALLSORTS 12"

12" SHOCK Angel Face ... 2.25
12" DALEK I Heartbeat/Astronauts (P) ... 1.99
12" GRACE JONES Demoltton man / Bullshit (P) ... 1.99
12" FRANK ZAPPA I don't wanna be drafted (P) (I) ... 3.49
12" DILLINGER Cocaine in my brain (5.09) + 2 (I) (P) ... 3.49
12" SIMPLE MINDS Celebrate (5.39)/I travel/Changeling ... 1.99
12" ULTRAVOX Passing strangers (I) (Pic) ... 2.50
12" JAPAN 2nd that Emotion/E. Son (remix)/Life In Tokyo/Stateline/Adolsex (re-recorded) (I) (P) (BACK IN STOCK) ... 3.99
12" SLADE Night Starvation/I'm a rocker + 4 (P) ... 1.99
12" LYNYRD SKYNYRD Freebird (9.08) + 2 (P) ... 2.20
12" JOY DIVISION Transmisson (P) (+ Free flexidisc) ... 1.99
12" JOY DIVISION Atmosphere (P) (+ Free flexidisc) ... 1.99
12" JOY DIVISION Love will tear (diff. Pic. to 7") (+ flexidisc) ... 2.20
12" MADNESS Los Palmas/Swan lake live + 1 (+ comic) (P) ... 1.70
12" ULTRAVOX P. Strangers / Face to face (5.58) / Kings lead ... 1.99
12" TALKING HEADS Once in a lifetime (P) ... 1.99
12" DEVO Satisfaction ... 1.99
12" ROXY MUSIC Angel eyes (Extended version) (P) ... 2.99
12" KRAFTWERK Sh. Dummies / Spacelab / T. Europe (P) ... 1.99
12" SLITS Man next door / In the beg. / Animal space (P) (I) ... 2.99
12" SPANDAU BALLET Freeze (6.30 remix) (P) ... 1.99
12" JAPAN (Live in Japan) Deviation / Obscure alternatives (6.05) / In Vogue (6.10) / Sometimes I feel low (I) (P) ... 3.49
12" JAPAN Life in Tokyo (Red vinyl) (P) ... 1.99
12" CRASS — Girls love Popstars (+ 24 tracks by others) (P) ... 1.35
12" ULTRAVOX Vienna (4.50)/P. Reply (4.20)/Herrrx (5.50) (P) ... 1.99
12" KATE BUSH Live on stage e.p. (I) (P) ... 3.49
12" BOOMTOWN RATS Someone's looking at you (P) ... 1.99
12" GENESIS Spot the pigeon/Match of the day (P) + 1 (I) ... 3.49
12" BAD MANNERS Lorraine (E) + 2 (P) ... 1.99
12" HAZEL O'CONNOR Time/Suffragette City (P) ... 1.99
12" SPARKS When I'm with you (voc & inst) (I) (P) ... 3.49
12" DEVO Whip It / Snowball / Gates of Steel (P) ... 1.99
12" BEAT Too nice to talk to (Beat design sleeve) ... 1.99
12" MARLEY I Shot Sheriff (live)/Redemption song (P) ... 1.99
12" QUEEN Another one bites/Dragon attack (I) (P) ... 3.99
12" ORCHESTRAL MANOEVRES Enola Gay (P) ... 1.99
12" SIMPLE MINDS I travel (6.13 remix) (P) ... 1.99
12" UB40 Earth dies screaming/Dreams lie (E) (P) ... 1.99
12" HUMAN LEAGUE Empire state human (P) ... 2.25
12" SPECIALS Too much too young EP (I) (P) ... 2.99
This is a selection from our catalogue of over 2000 12"

STRANGLERS STRANGLERS STRANGLERS

DELETED IMPORT SINGLES
7" STRANGLERS Nice 'n sleazy (Jap l + lyrics) (P) ... 2.75
7" STRANGLERS Walk on by (Jap l + lyrics) (P) ... 2.75
7" STRANGLERS No more heroes (Jap l + lyrics) (P) ... 2.75
7" STRANGLERS Something better change (Jap l + lyrics) (P) ... 2.75
7" STRANGLERS Duchess (Jap l + lyrics) (P) ... 2.75
7" STRANGLERS Sometimes/Go Buddy go (Jap l + lyrics) (P) ... 2.75
7" STRANGLERS 5 mins/Out Tokyo/Death & Blood (Jap l etc.) (P) ... 2.75
ALSO AVAILABLE: 7" STRANGLERS Eastern Front (I) (P) ... 1.99
7" STRANGLERS Duchess/Raven (I) (Diff. P. to British) ... 1.99
12" STRANGLERS Bear cage/Who wants the world/Men in black/Bear cage (6.30)/Shah shah (5.22) (Jap l + lyrics) (P) ... 4.99
12" STRANGLERS Don't bring Harry/Svenge/Wired/Crabs (live)/In the shadows/Don't bring Harry (French) (Jap l + lyrics) (P) ... 4.99
LP. STRANGLERS IV (latest) 10 tracks (+ Free 7" e.p. with 'Choosey' Straighten out', 'European', 'White Room') (I) ... 4.99
L.P. NO WAVE (Various artists) (Including Stranglers' 'Bring on Nubiles' & 'Nice 'n Sleazy' (PICTURE DISC) (I) ... 4.99

METAL METAL METAL METAL METAL METAL

L.P. AC/DC Powerage (includes R&R Damnation) (I) ... 5.49
7" GILLAN Trouble (dble single) (P) ... 1.99
L.P. SCORPIONS Virgin killer (Banned sleeve) (I) ... 5.49
7" TYGERS OF PAN TANG Hellbound (dble single) (P) ... 1.25
L.P. R. BLACKMORE Green bullfrog (My baby left me; Makin' time/Lawdy Miss Clawdy/Bullfrog/I went you + 3) (I) ... 5.49
10" MOTORHEAD/GIRLS SCHOOL Please don't touch/Bomber + 1 (P) ... 1.75
7" BLACK SABBATH Hard Rd. (Mauve vinyl) ... 1.99
7" M. SCHENKER Armed & Ready (Clear) (P) (+ patch) ... 1.25
7" GILLAN Mutually assured destruction (+ book) (P) ... 1.50
12" KROKUS Tokyo nights / Bedside / Shy (Yellow v.) (P) (+ sticker) ... 1.99
7" KROKUS Rock city + 2 (Red vinyl) (P) ... 1.15
12" MOTORHEAD Ace of Spaces (Christmas pic) ... 1.99
12" MOTORHEAD Beer drinkers e.p. (Pink vinyl) (P) ... 1.99
7" U.F.O. Lonely heart (clear vinyl + patch) (P) ... 1.25
12" AC/DC R&R ain't noise pollution (P) (+ free badge) ... 1.15
7" AC/DC Highway; R&R; Touch; Whole lot (Jap l + lyrics, P) ... each 2.50
LP WHITESNAKE Live at Hammersmith (Jap l + lyrics) ... 4.99
12" SAXON 747/Stallions (P) ... 1.15
12" AC/DC T. Too much/Live wire/Shot down (12.26 total) (I) (P) ... 2.99
7" M SCHENKER Cry for the nation (Clear vinyl) (P) ... 1.25

GARY NUMAN/TUBEWAY ARMY/GARY NUMAN

7" C HAMILL First night (P) (Human plays on this) ... 1.15
G NUMAN Touring Principle '79 (VHS) (Now with new pic) ... 29.95
12" GARY NUMAN Remember I was a vapour (4.46 live) / Remember I was a vapour (5.08 studio) (I) (P) ... 3.25
L.P. G. NUMAN Telekon (I) (+ 7" I die in white or orange or green or blue or yellow vinyl - all pic) ... each 2.99
7" G. NUMAN I dream of wires/Remind me to smile (I) ... 1.20
12" G. NUMAN Complex (British original) (P) ... 3.95
7" GARY NUMAN I die, you die (Jap l + lyrics) (P) ... 2.75
7" GARY NUMAN We are glass (Jap l + lyrics) (P) ... 2.75
7" G NUMAN Complex/Disconnect Bombers (Jap l + lyrics)(P) ... 2.75
7" GARY NUMAN Cars (Jap l + lyrics) (P) ... 2.75
7" T. ARMY Are friends/We are so fragile (Jap l + lyrics) (P) ... 2.75
7" T. ARMY Bombers/That's too bad (dbl single) (P) ... 1.60
7" T. ARMY Are friends/Down in the park (I) (P) ... 1.99
7" T. ARMY Are friends/You are in my vision (I) ... 1.20
7" GARY NUMAN Cars/Metal (I) ... 1.20
7" GARY NUMAN Sleep by windows/I die you die (I) ... 1.20
12" T. ARMY Are friends electric (I) (P) ... 2.99
12" GARY NUMAN Cars/Asylum (I) (P) ... 2.99

ABBA ABBA ABBA ABBA ABBA ABBA ABBA
ABBA VIDEO CASSETTES Music Show No.1 & Music Show No.2 (Abba performing 7 different hits on each one) (VHS or BETAMAX) (No.1 only on VHS at moment) ... each £39.95 + 80p P&P
L.P. A. FALTSKOG Agnetha Vol 2 (Swedish solo album) (I) ... 6.99
7" ABBA Ol & on & on/The Piper (Jap l + lyrics) (nice pic) ... 2.75
12" ABBA Chiquitita/Lovelight (I) (P) ... 3.99
12" ABBA Voulez vous/Angel eyes (I) (P) ... 3.99
12" ABBA Winner takes it all/Elaine (I) (P) ... 3.99
LP ABBA Gracias por la Musica (Jap l + lyrics) RED VINYL ... 9.50
7" ABBA Winner takes it all (Jap l + lyrics) (P) ... 2.75
12" ABBA I have a dream/Take a chance on me (I) (P) ... 3.99
12" ABBA Voulez vous/Does your mother (I) (P) (Col. vinyl) ... 3.99
This is a small selection from over 70 Abba goodies

12" 12" TOP DISCO 12" 12" 12"

12" SISTER SLEDGE All American girls ... 1.99
12" SHARON REDD Can you handle it (E) ... 1.99
12" KOOL & GANG Jones V Jones/Funky stuff/H. Swinging + I (P) ... 1.99
12" STARS ON 45. (Various disco cuts for D.J. or party use) (I) (P) ... 3.49
12" JACKSONS Can you feel it (5.58)/Shake your body (8.40) ... 1.99
12" E.W.F. Faces (7.40)/And love goes on (4.06) ... 1.99
12" FREEEZ Southern Freeez (E) (Beggars label) ... 1.99
12" BEGGAR & CO Somebody help me out (E) ... 2.25
12" YARBOROUGH & PEOPLES Don't stop music (7.49) ... 1.99
12" GAP BAND Burn rubber on me (5.30) ... 1.99
12" SHEILA HYLTON Bed's too big without you (E) ... 1.99
12" HEATWAVE Gangsters of the groove (5 mins) ... 1.99
12" EDDY GRANT Do you feel my love (E) ... 1.99
12" KOOL & GANG Celebration (E) ... 1.99
12" L.A.X. All my love (6.48) ... 1.99
12" FANTASY You're too late (6.30) ... 1.99
12" LIGHT OF THE WORLD I shot the sheriff (E) ... 1.99
12" YOUNG & CO I like what you're doing to me (7 mins) ... 1.99
12" FREDA PAYNE Band of gold (5.19) ... 1.99
12" ODYSSEY Hang together (E) ... 2.25

BLONDIE BLONDIE BLONDIE BLONDIE BLONDIE

12" BLONDIE Do the dark/Faces/Live it up/Tide (Promo copy) (I) ... 10.50
12" BLONDIE Rapture (10.02)/Live it (7.17) (Diff. pic to Brit) (I) ... 3.49
7" BLONDIE Rapture/Walk (Diff. pic. to Brit. & other 7" imp) (I) ... 1.99
L.P. BLONDIE Autoamerican (+ 7" Call me in Spanish/Heroes + poster + gatefold lyric sheet + Blondie sticker) (Jap l) ... 8.99
7" BLONDIE Rapture (6.33 L.P. version) (diff. P. to Brit.) (I) ... 1.25
7" BLONDIE (All Jap l + lyrics. Diff. pics to Brit.) Call me. Atomic. Rip to shreds. S. Girl. Denis. Dreaming. Heart. Kidnapper ... 2.75 each
12" BLONDIE Rapture (long version) (P) ... 1.99
12" BLONDIE Call me (6.23) (Sung in Spanish)/Call me (Inst) (6.10) (I) ... 3.25
12" BLONDIE Call me (Voc in Eng. & Inst) (I) (P) ... 2.99
The following 4 singles all have different pics. to each other
7" BLONDIE Tide is high (U.S. Import) (P) ... 1.25
7" BLONDIE Tide is high (chequered pic) (I) ... 1.99
7" BLONDIE Tide/Suzy (Jap l + lyrics to both) (splendid pic) ... 2.75
12" BLONDIE Tide is high (long version) (I) (P) ... 2.99
L.P. BLONDIE Parallel lines (Picture disc) (I) ... 15.00
12" BLONDIE Atomic/Die young/Heroes (live) (P) ... 1.99
12" BLONDIE Heart (Voc. & Inst.) (P) (British Original) ... 3.50
12" BLONDIE Sunday Girl (Eng. & Fr.)/I know (P) ... 1.99
7" N.Y. BLONDES Little G.T.O. (I) (P) ... 1.99
This is a small selection from our large Blondie catalogue

7" JAP IMPORTS (All pic inserts + lyrics)

7" ROXY MUSIC Over to you; Angel eyes; Dance away ... each 2.75
7" BOOMTOWN RATS Mondays; D.Smiles; S.Looking ... each 2.75
7" SIOUXSIE/BANSHEES Happy house; Staircase; Hong Kong ... each 2.75
7" KRAFTWERK Robots/Trans Europe ... 2.75
7" OLIVIA NEWTON JOHN/E.L.O. Xanadu ... 2.75
7" MADNESS One step beyond ... 2.75
7" CLASH I fought law/White man; L. Calling; Bankrobber ... each 2.25
7" JAPAN 2nd emotion; Life in Tokyo; Quiet life; Sometimes I feel low; Unconventional: (All great pics) ... each 2.25
7" JAPAN Another one bites; Now I'm here; Killer queen; Bicycle race; Play the game; Save me ... each 2.75
7" KATE BUSH Babooshka; Hammer horror; Heavy people/Man with child; Symphony in blue; Wuth. Heights; Breathing ... each 2.75
7" E. COSTELLO New Amsterdam e.p ... 2.75
7" KISS Christine 16; Calling Dr. Love; I was made for loving; F. Youth; Rocket ride; Shout it out/S. Pain; Shout/Nothing; Sure know ... each 2.75
7" POLICE Do do do de (sung in JAPANESE)/Behind My Camel (diff pic to Brit) (Jap l + lyrics in Japanese) (P) ... 2.75
7" POLICE Don't stand (+ poster); Message (P); Walking/Visions (P); Roxanne/Can't stand (P). (All Jap l + lyrics in Eng.) ... each 2.75
12" POLICE Message (incl Dub) (badge shaped PIC DISC) (P) ... 8.50
7" POLICE Rox/Can't stand (I) (badge shaped PIC DISC) (P) ... 15.00
7" POLICE Do do do de (sung in SPANISH) Released next week
7" POLICE Don't stand close (+ original poster sleeve) ... 1.25
7" POLICE De do do de (with original British pic) ... 1.15
POLICE MAGAZINE (Hot shot music Mag. No.2) ... 75p + 50p P&P
7" POLICE Don't stand / Sermon (Diff. pic to Brit. & other imports) (I) ... 1.25
7" RADIO ACTORS Nuclear waste (P) (Features Sting on vocals) ... 1.15
7" POLICE De do do do (Diff. P to Brit. & U.S.) (I) ... 1.99
7" POLICE Walking on moon/Visions (Diff pic to Brit) (I) ... 1.99
7" POLICE Don't stand close (Pic sive ... not poster) (I) ... 1.99
7" POLICE Fall Out (P) ... 1.15
L.P. NO WAVE (various artists) (Includes Police's 'Roxanne' and 'Next to you' (PICTURE DISC) (I) ... 4.99
7" POLICE PACK 6 singles in wallet ... £6.99 + £1 for good P&P (U.K.)

JAM JAM JAM JAM JAM JAM JAM JAM

7" JAM Start/When you're young (I) ... 1.20
JAM BOOK First biography + lots of photos ... 3.95 + 80p P&P
7" JAM Flexidisc in BLUE VINYL or YELLOW VINYL. Pop art poem / Boys up town (remix) (+ Flexipop mag) ... 50p + 50p for good P&P (UK)
L.P. JAM Sound Effects (I) (Back of sive. totally diff. pic. to Brit) (+ free promotional copy of G. Underground/Dreams) ... 4.99
7" JAM That's entertainment (French) (Jap l + lyrics) (P) ... 1.15
7" JAM Start (Original British pic) ... 1.25
7" JAM Start (Jap l + lyrics) (Diff. P to Brit) ... 2.75
7" JAM Sat's kids/Heatwave (Jap l + lyrics) (P) ... 2.75
7"aJAM Eton rifles / Aunties Aunts (Jap l + lyrics) (P) ... 2.75
7" JAM Going underground (Jap l + lyrics) (P) ... 2.75
7" JAM David Watts (Jap l + lyrics) (P) ... 2.75
7" JAM Sats kids/Heatwave (I) ... 1.25

VIDEO VIDEO VIDEO VIDEO VIDEO VIDEO

VIDEO SHOW ELVIS PRESLEY 'Early Elvis' (1956) (Includes 3 famous Ed Sullivan show appearances) (I) (black & white) ... 34.95
VIDEO SHOW ELVIS PRESLEY 'Elvis 1968 Comeback Special' (TV extravaganza ... lots of songs) (I) (Colour) ... 34.95
VIDEO FILM Monty Python & the Holy Grail (P) (Classic) ... 29.95
VIDEO FILM The Wanderers (recent film ... lots of 50s music) ... 39.95
VIDEO CONCERT FILM ROD STEWART live (12 songs ... 29.95
VIDEO CONCERT FILM 10CC live ... 26.95
VIDEO CONCERT FILM THIN LIZZY live ... 26.95
VIDEO CONCERT FILM BLACK SABBATH live ... 26.95
VIDEO CONCERT FILM BOOMTOWN RATS live ... 26.95
VIDEO SHOW (includes Roxy Music, Kinks and others) (VHS only) ... 34.95
VIDEO FILM Breaking Glass (Full length film with Hazel O'Connor) ... 39.95
VIDEO FILM Scum (Full length film ... BANNED BY BBC ... violent) ... 39.95
VIDEO FILM Enter The Dragon (Bruce Lee's greatest) ... 34.95
Please state VHS or BETAMAX. Post and Good packing (Vital for videos) 80p each. Lots more films & concerts in stock.

POSTAGE & GOOD PACKING 12" or 10" 1 = 80p, 2 = 1.10, 3 = 1.35, 4 = 1.80, 5 or more = 75p. OVERSEAS P&P 12" or 10" 1 = 50p, 4 = 60p, 5 or more = 75p. OVERSEAS P&P 12" or 10" 1 = £2, 2 = 2.75, 3 to 7 = 95p each, 8 to 20 = 7.50 ... 7" 1 or 2 = £1, 3 = 1.25, 4 = 1.75, 5 or more = 35p each. SOUTHERN IRELAND P&P 12" or 10" 1 = £1 (on cost of records & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES
(Postal orders mean quicker delivery)
ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)
P=Picture Sleeve. E=Extended version
OUR latest catalogue (No. 28) is available now with over 2,000 12" singles, over 180 Bowie items, plus sections devoted to Abba, Pistols, Blondie, Clash, Stranglers, Numan, Police, E.L.O., Jam, Beatles, E.Costello, Slade, Kiss, Crass,D.Summer, picture discs, coloured vinyl, Metal, 1-50p new wave, Goodies and lots more. Ask for a FREE copy WHEN ORDERING. Catalogue only 25p + LARGE stamped, self-addressed envelope. (Europe 6 IRC Elsewhere 8 IRC).

Adrians
THE RECORD SPECIALIST
36 HIGH STREET, WICKFORD, ESSEX
Open Monday to Saturday 9am-6pm
WHY NOT PAY US A VISIT? WICKFORD IS ONLY 40 MINS DIRECT FROM LIVERPOOL ST STATION.

Quality Cassettes, Reels & Video

CASSETTES

	C60	C90	C120
AGFA Low Noise Special	£0.49	£0.69	£0.92
AGFA Ferrocolor	£0.64	£0.87	—
AGFA Superferro	£0.94	£1.23	—
AGFA Stereochrom	£1.10	£1.27	£1.77
BASF LH	*£0.56	*£0.75	£1.28
BASF Ferro Super	£0.88	£1.18	£1.51
BASF Ferro Super LHI	£0.94	£1.27	—
BASF Chrome	—	*£1.20	—
HITACHI Low Noise	£0.61	£0.84	£1.27
HITACHI UD	£1.00	£1.20	£1.66
HITACHI UDER (XLI)	£1.33	£1.66	—
HITACHI UDEX (XL2)	£1.33	£1.66	—
MEMOREX Normal Bias	£0.75	£0.79	—
MEMOREX MrX3	£0.92	*£1.09	£1.44
MEMOREX Chrome 2	£0.99	*£1.29	—
MEMOREX Chrome 1 (Old Type)	—	*£1.04	—
MEMOREX High Bias	£1.13	*£1.39	—
OSAWA Low Noise	£0.62	£0.77	—
OSAWA LH	£0.93	£1.18	—
OSAWA FeCr	£1.10	£1.50	—
OSAWA (Chrome)	£1.10	£1.50	—
OSAWA MX Metal	£2.96	—	—
SONY CHF	£0.55	£0.78	—
SONY BHF	£0.75	£0.90	£1.18
SONY AHF	£0.90	£1.12	—
SONY CD-Alpha	£1.22	£1.57	—
SONY Ferrochrome	£1.30	£1.74	—
SONY Metal	£3.00	£4.00	—
TDK Dynamic	£0.68	*£0.85	£1.30
TDK Acoustic Dynamic	£1.05	*£1.22	£1.95
TDK Optimum Dynamic	£1.16	£1.70	—
TDK Super Avilyn	£1.23	*£1.55	—
TDK SAX	—	£2.20	—
TDK Metal	£2.58	£3.80	—

*SPECIAL OFFERS WHILE STOCKS LAST
Goods are offered until 14.3.81 subject to availability
V.A.T. at 15% is included in the above prices
POSTAGE AND PACKING FOR UK
CASSETTES: 1 to 5 £0.60
6 or more £1.00
REELS & VIDEO £1.00 PER ORDER
SEND MAIL ORDER OR BRING THIS ADVERT INTO ONE OF OUR SHOPS FOR THESE SPECIAL PRICES.

B.A.T.S.
OF BIRMINGHAM

REELS

AGFA LN 5" x 900' ... £2.25
AGFA LN 5¾" x 1200' ... £2.60
AGFA LN 7" x 1800' ... £3.75
AGFA LN 5" x 1200' ... £2.70
AGFA LN 5¾" x 1800' ... £3.75
AGFA LN 7" x 2400' ... £4.65
AGFA LN 7" x 3600' ... £5.85
AGFA PEM368 7" x 1800' (Plastic) ... £4.50
AGFA PEM368 7" x 1800' (Metal) ... £5.25
AGFA PEM368 10½" x 3600' Cine ... £10.15
AGFA PEM368 10½" x 3600' NAB ... £12.25
AMPEX 20/20 + 7" x 1800' ... £4.40
AMPEX 20/20 + 10½" x 3600' NAB ... £11.95
AMPEX Grand Master 7" x 1800' ... £5.25
AMPEX Grand Master 10½" x 3600' NAB ... £13.75
BASF LH 7" x 1800' ... £4.45
BASF LH 7" x 2400' ... £5.80
TDK LX35/90 7" x 1800' ... £3.60
TDK LX35/180 10½" x 3600' NAB ... £10.05
TDK LX35/90B 7" x 1800' ... £3.95
TDK GX35/90B 7" x 1800' ... £4.60
TDK GX35/180B 10½" x 3600' NAB ... £12.40

VIDEO CASSETTES

AGFA (VCR)
LVC100 ... £9.50
LVC130 ... £12.60
LVC150 ... £14.65
BASF (BETA)
L250 ... £5.30
L500 ... £6.15
SONY (BETA)
L250 ... £5.05
L370 ... £5.55
L500 ... £6.15
L750 ... £7.90
BASF (VCC)
VCC360 ... £13.95
AGFA (VHS)
E120 ... £7.60
E180 ... £8.95
BASF (VHS)
E60 ... £5.30
E90 ... £6.60
E120 ... £7.80
E180 ... £8.95
MEMOREX (VHS)
E180 ... £8.45

**MAIL ORDERS & CALLER

NEW U.K. 7" VINYLS

Bow Wow Wow — Work (No No Nah My Daddy Don't) (Pic) 99p
Modern Romance — Tonight (Pic) 99p
Lene Lovich — New Toy (Pic) 99p
Polecats — John I'm Only Dancin (Pic) 99p
UB.40 — Don't Slow Down/Don't Let It Pass You By (Pic) 99p
Visage — Kind Of A Toy (unreleased B side) (Pic). 99p
Spizzles — Risk (Pic) 99p
Depeche Mode — Dreaming Of Me (Pic) 99p
The Frankies — Yo Yo (Classic) (Pic) 99p
The Clash — Magnificent Seven (Pic) 99p
U.K. Decay — Unexpected Guest (Pic) + free badge 99p
Lilliput — Eisiger Wind (Pic) 99p
Passage — Devils And Angels (Pic) 99p
Simple Minds — Celebrate (Diff mix to 12") (Pic) .. 99p
New Order — Ceremony (Pic) 99p
Positive Noise — Give Me Passion (Pic) (classic debut) 99p
Modern Eon — Euthenics (Double Fold-out Pic Bag) 99p
Bill Nelson — Rooms With Brittle Views. Imp (Pic) 99p
Roxy Music — Jealous Guy (Pic) 99p
Ruts D.C. — A Different View (Pic) 99p
Classic Nouveaux — Guilty (Pic) 99p
Crass — Nagasaki Nightmare (Pic). Only 70p
Department S — Is Vic There? (Pic) (Classic) 99p
Photos — Life In A Day (Pic) 99p
Robert Wyatt — Stalin Wasn't Stalling (Pic) 99p
I'm So Hollow — Dreams To Fill The Vacuum (Pic). In clear vinyl 99p
Vice Squad — Last Rockers (Pic) 99p
Au Pairs — It's Obvious (Pic) 99p
Toyah — The New 4-Track E.P. (Pic) £1.50
Duran Duran — Planet Earth (Pic) 99p
Talking Heads — Once In A Lifetime (Pic) 99p
Human Leagjie — Boys & Girls (Pied) 99p
Selector — Celebrate The Bullet (Pic) 99p
Spandau Ballet — The Freeze (Pic) 99p
Essential Logic — Music Is A Better Noise (Pic).. 99p
Repetition — The Still Reflex (Pic) (Classic debut) 99p
Slits — Animal Space (Pic) 99p

NEW U.K. 12" VINYLS

Bellock Bros — The Act Became Real (Pic) £1.99
UB.40 — Don't Slow Down/Don't Let It Pass You By. (Pic) (extended version) £1.99
Visage — Mind Of A Toy — Different mix 7" + 2 unreleased trax (Pic) £1.99
Classix Nouveaux — Guilty (Pic) £1.99
Modern Romance — Tonight (Pic) £1.99
Grace Jones — Demolition Man (Pic) £1.99
Simple Mind — Celebrate. 3-track discomix (Pic) £1.99
Associates — Tell Me Easter's On Friday (Pic) £1.99
Slits — U.S. Imp. 12" Anim! Space/In The Beginning-/Man Next Door. (New — Long Versions) £2.50
Talking Heads — Once In A Lifetime (Pic) £1.99
Certain Ratio — Shack Up. Re-mixed. (Imp) (Pic) £1.99
Joy Division — Transmission (Pic) £1.99
Duran Duran — Planet Earth (Pic) £1.99
Industry — Industry. Excellent 6-tracker (Pic) £1.99
Spandau Ballet — The Freeze (Pic) £1.99
Hazel O'Connor — Time/Suffragette City (Pic) £1.99
Michael Smith — 4 tracks of Poetry and Music. On blue vinyl. 1st for L.K.J. Records £1.59
Cramps — Greatest Hits — 5-Tracker £1.99
Blondie — Rapture 12" (Pic cover) £1.99
Wasted Youth — I Remember You Pic) 12" £1.99
Bauhaus — Telgram Sam 12" + Extra track £1.99
Gen X — Dancin' With Myself. 4-Track 12" (Pic) £1.99

NEW RECENT ALBUMS

The Gang Of Four — Solid Gold £3.99
Stray Cats — 1st (Incl. Self Adhesive Tattoo) £3.99
Brian Eno/David Byrne — My Life In The Bush Of Ghosts £3.99
Blurt — In Berlin £3.99
Some Bizarre Album — Various Futurists £3.99
U.K. Subs — Diminished Responsibility (Red vinyl) £3.99
Selector — Celebrate The Bullet £3.99
Visage — 1st £3.99
Clock D.V.A. — Thirst £3.99
Eyeless In Gaza — Photographs As Memories + free badge £3.99
Dance Craze — Various (Two-Tone) Comp. Live + Free Poster. Incl. Specials, Madness, Beat etc. Only £3.80
The New Age Steppers — 1st Incl. Slits, Pop Group £3.99
Generation X — Kiss Me Deadly £3.99
Splodgnessabounds — 1st £3.99
Stranglers Men In Black £3.99
Jubilee L.P. — Soundtrack of Film. Incl. Adam & Ants, Ena, Chelsea. (2 Ants Tracks) £4.25
The Recorder — Compilation L.P. Incl X-Certs, Radicals + 3 Peter Gabriel tracks + 20 page book in gatefold cover. A great new idea £3.99
Pere Ubu — The Modern Dance. Re-issued £3.75
Basement 5. L.P. — 1965/1980 + Free Poster £3.99
Echo & Bunnymen — Crocodiles + Free Limited Edition 7" £3.99
Pylon — Gyrate (New U.S. Band) £3.99
Poison Girls — Chappaquiddick Bridge £2.99
Gary Numan — Telekon L.P. Special Offer.. Only £1.99

AFFLICTED MAN

I'm Off Me 'eed. New Classic Album (on Human) £3.99

NEW LIMITED OFFERS

Adam & Ants — Kings Of The Wild Frontier L.P. (Imp. incl Press Darlings, Physical + Different Track listing) £4.99
The Jam — Sound Effects L.P. (American Import) different track listing. Incl. Free promo single of Goin' Underground. Only £5.75
Madness — Return Of Los Palmas. 12". + 3 extra tracks incl. 24 page "Nutty Boys Comic". Only £1.70
Pylon — 4 track 10" unreleased material £1.99
Blondie — I'm Always Touched By Your Presence Dear + 2 other tracks. Rare 12". (Pic) £1.99
Gen X — Dancin' With Myself. 4-Track. 7". Clear vinyl (Pic) 99p
Skids — Women In Winter + Free 12-page Booklet (Pic) £1.50
Elvis Costello — New Amsterdam. 7". Pic. disc. Only £1.75
Skids — Goodbye Civilian. 7" Pic Disc. Only £1.50

LIMITED 7" IMPORTS

Stranglers — 5 Minutes (Jap). Good pic £2.50
Siouxsie & The Banshees — Staircase (Jap) (Pic) £2.50
Clash — London Calling (Jap) (Pic) £2.50
Gary Numan — We Are Glass (Jap) (Pic) £2.50
Stranglers — Nice N' Sleazy (Jap). Good Pic £2.50
Visage — Tar (Very rare) (Pic) £1.75
The Jam — That's Entertainment. (Pic) + unreleased 'B' side. Only £1.10
Siouxsie & The Banshees — Hong Kong Garden. Jap. (Pic) £2.50
Stranglers — Sverige (Sung in Swedish). (Pic) £1.50
Squeeze — Another Nail. 5" (Collectors item) (Pic) £1.39
Jam — Start (Jap) Diff cover. (Pic) £2.50
Stranglers — Don't Bring Harry (Sung in French) (Pic) £1.50
Jam — Saturday's Kids/Heat Wave (Pic) £2.50

TOP SELLING 45's

The Bongos — In The Congo (Bolan cover on B-side) (Pic) 99p
Grace Jones — Demolition Man (Pic) 99p
Echo & The Bunnymen — Pictures On My Wall (Pic) 99p
T.V. Smith's Explorers — Tomahawk Cruise (Pic) . 99p
Stranglers — Thrown Away (Pic) 99p
Teardrop Explodes — Reward (Pic) 99p
Stray Cats — Rock This Town (Pic) 99p
Pretenders — Message Of Love (Pic) 99p
Vic Godard — Subway Sect — Stop That Girl (Pic) 99p
Honey Bane — Turn Me On, Turn Me Off. Very Ltd. As a double single (Pic) 99p
Virgin Prunes — Twenty Tens. 3-track. 7". (Pic) 99p
Passions — I'm In Love With A German Film Star.. 99p
The Bizarros — The Cube/Underground. Sordide Sentimentale imp. Special sleeve (Pic) £1.79
Theatre Of Hate — Legion (Pic) (Excellent) 99p
Blondie — Little GTO (Great colour Pic). Very rare. (Pic) £3.50

ULTRAVOX

New Double Pack incl. Previously Unreleased Tracks (Pic) £1.49
Passing Strangers 12" (Pic) £1.99
Vienna 7" (Pic) 99p
Vienna 12" (Pic) £1.99
1st L.P. £3.99
Ha! Ha! Ha! £3.99
Systems Of Romance £3.99
Vienna L.P. £3.99

LTD. 12" IMPORTS

Nina Hagen — My Way (Great Pic) £2.99
David Bowie — Ashes To Ashes (Euro) (Great Pic) £2.99
The Clash — London Calling. 12" (Euro) + extended versions of Armigiddeon Time. (Pic) £2.99
John Lennon — Imagine. 12". (Euro) (Pic) £2.99
Madness — One Step Beyond. 12" Euro. (Pic) £2.99
Dillinger — Cocaine In My Brain. 12" (Euro) (Pic) £2.99
Gary Numan — Remember I Was Vapour. 12". 'B' side live version (Euro) £2.99
Blondie — Call Me. 12" Euro (sung in Swedish) (Pic) £2.99
Gang Of Four — 4-track (U.S.) 12" (Pic) £2.99
The Damned — 1st L.P. (Euro) (Pic) £3.99
The Damned — Music For Pleasure L.P. (Euro) (Pic) £3.99
Stranglers — 12"/L.P. Jap. Incl. Sverige, Don't Bring Harry, in French + 4 other tracks (Pic). Only £3.99

CASSETTES

Bow Wow Wow — W.O.R.K. etc £1.10
Lene Lovich — New Toy £1.10
Stray Cats — Rock This Town £1.10
Pretenders — Message Of Love In Cassette form £1.10
Various — From Brussels With Love. 80 min. Cassette in pouch + booklet. Incl. John Foxx, Eno, Certain Ratio etc £3.99
Sex Pistols — Interview On Factory cassette in special pouch. Very Ltd £2.99
The Clash — Sandinista. The cassette. Good package £3.99

ADAM AND THE ANTS

THE SINGLES

Young Parisians, Car Trouble, Xerox 99p
Dog Eat Dog, Kings Of The Wild Frontier, Ant Music. (All with Pic) 99p

THE ALBUMS

Dirk Wears White Sox £3.99
King Of Wild Frontier (L.P. + Pamphlet). Only £3.49

T-SHIRTS

4 Be 2's — The T-Shirt great design on front and Shamrock logo on the back. Small & Medium £2.99
Spandau Ballet — Great New Colour Design £2.99
Adam & Ants — Ant Music logo on new colour t-shirt (medium) £2.99
Stray Cats — New logo Cat design (colour) (medium) £2.99

35p p&p for each T-Shirt

OI OI OI

Charge — Caged & Staged + Booklet. (excellent hard-core). Only £3.50
Slaughter And The Dogs — Where Have All The Boot Boys Gone. (pic) 99p
Angelic Upstarts — Kids On The Street (Pic) 99p
Demons — Action By Example, incl. Fanzine with Lyrics + Badge. (Pic) ..... Only 80p
Anti Pasti — Let Me Free (Pic) (in red vinyl. Very limited) 99p
Anti Pasti — 4 Sore Points. e.p. (Pic) 99p
Discharge — Realities Of War (Pic) 99p
Discharge — Decontrol (Pic) 99p

MAGAZINES

The Face — March Issue incl. Iggy, Duran Duran, Associates, Spandau 65p
The Face — Feb. issue incl. Clash, Gen. X., Theatre Of Hate, New Romanticism etc. 65p
Flexi-Pop Magazine + Free Adam & Ants Flexi 60p
Smash Hits — Incl. Free John Foxx flexi in orange vinyl 35p
Flexi-Pop Magazine + Jam Flexi. Unavailable track 60p
FREE P&P WITH RECORDS. OTHERWISE ADD 30P PER MAGAZINE

CRASS

Bullshit Detector — Various 25-track 12" L.P. Incl. Crass, Red Alert, The Sucks, etc. Only £1.35
Crass — Stations Of The Crass. L.P. Double. Only £2.00
Crass — Feeding Of 5000. 12". Re-Issue. (Pic) £2.10
Crass — Reality Asylum. 7". (Pic). Only 45p
Crass/Poison Girls — Bloody Revolutions. 7" (Pic) 69p

JOY DIVISION

Joy Division — Transmission. 7" (Pic) 99p
Joy Division — Love Will Tear Us Apart. (Pic) 99p
Joy Division — Unknown Pleasures. 1st LP Only £3.75
Joy Division — Closer. 2nd Classic Album.. Only £3.75
Joy Division —Love Will Tear Us Apart. 7" (Pic) ... 99p
Joy Division — Atmosphere/She's Lost Control. 12". (Pic) £1.79
Earcom 2 — Fast. 12". Incl. 2 Non L.P. Joy Division Tracks. (Pic) £1.99

CLASH

Sandinista. Latest Release. Triple Album. 36 New Tracks + Poster. Great Value. Only £4.29
Clash — Give 'Em Enough Rope £3.99
Clash — 1st Album £3.99
Clash — London Calling. Double Album £3.99
Clash — Jap. Box Set of 8 Singles. All in Pic covers. Very limited. In special package £12.50
Clash — Hitsville U.K./Radio 1 (previously unreleased track). Great Pic. Cover 99p
Clash — All Singles ..... Only 99p each

POSTCARD RECORDS

Orange Juice — Simply Thrilled. Honey 7" 99p
Orange Juice — Blue Boy 7" 99p
Josef K. — It's Kind Of Funny. 7" 99p
Josef K. — Radio Drill Time. 7" 99p
Go-Betweens — I Need Two Heads. 7" 99p

BASEMENT BARGAINS

The Clash — 1st/Give 'Em Enough Rope ..... £3.99 each
O.M.I.T.D. — 1st/Organisation ..... £3.99 each
Simple Minds — Real To Real/Empires And Dance ..... £3.99 each
Human League — Reproduction/Travelogue ..... £3.99 each
The Ruts — Crack/Grin And Bear It ..... £3.50 each
B.52's — 1st/Wild Planet ..... £3.50 each
Cockney Rejects — Greatest Hits Vol I/II ..... £2.99 each
Gary Numan — Pleasure Principle £2.99
Dead Kennedys — Fresh Fruit £3.50
Bauhaus — In A Flat Field £3.50
Teardrop Explodes — Killimenjaro £3.50
Killing Joke — 1st £3.50
Modettes — The Story So Far £3.50
UB.40 — Signing Off £3.50
Sham '69 — The First, The Best And The Last £2.99
The Damned — Black Asylum £3.50
Comsat angels — Waitin' For A Miracle £3.50
John Foxx — Metamatic £3.50
Hazel O'Connor — Sons And Lovers £3.50

GLAM

T. Rex — Dandy In The Underworld £3.99
Slade — Slade Smashes £3.99
Gary Glitter — The Leader (greatest hits) ..... Each £3.99

REGGAE ROOTS — ROCK REGGAE

Augustus Pablo — Original Rockers £4.50
Burning Spear — Hail H.I.M. £4.50
Black Uhuro — Sensimella £4.50
Sugar Minott — African Girl £4.50
Scientist Meets The Space Invaders — Scientist £4.50
Black Ark In Dub — Black Ark Players £4.50

TALKING HEADS — L.P.'S — TALKING HEADS

77/More Songs/Fear Of Music/In Light ..... Each £2.99

BUZZCOCKS — L.P.'S — BUZZCOCKS

All Singles ..... Each 99p
Another Music/Bites/Different Tension ..... Each £3.79

MAGAZINE — L.P.'S — MAGAZINE

Real Life/Secondhand Daylight/Soap/Play Each £3.79

SIOUXSIE AND THE BANSHEES

Scream/Hands/Kaleidoscope ..... Each £3.99

JAM L.P.'S JAM L.P.'S JAM

City/Modern World/Mod Cons/Sons/Effects ..... Each £3.99

TWO TONE SKA TWO TONE

Specials — 1st/More Specials ..... Each £3.79
Madness — Beyond/Absolutely ..... Each £3.79
Selecter — 1st £3.79

P.I.L. L.P.'s P.I.L. L.P.'s

1st/2nd Edition/Paris (live) ..... Each £3.99

STRANGLERS L.P.'s STRANGLERS

Rattus/Heroes/Black & White/X-Cert/Raven ..... Each £3.99

THE FALL L.P.'S THE FALL L.P.'S

Witch Trials/Dragnet/Grotesque ..... Each £3.99
Totale's Turn (live) £2.99

TOYAH L.P.'S TOYAH L.P.'S

Sheep Farming/Mesing/Toya (live) ..... Each £3.75

BOWIE L.P.'S BOWIE L.P.'S

Ziggy/Station/Americans/Low/Heroes ..... Each £2.50
Scary Monsters £3.99

S.L.F. L.P.'S S.L.F. L.P.'S

Material/Nobody's Heroes/Hanx ..... Each £3.50

PENETRATION

Targets/Comin' Up For Air ..... Each £3.99
Pauline Murray And The Invisible Girls — 1st £3.99

CLASSIC 45's CLASSIC 45's

Spizz — Capt. Kirk/No Room (pic) ..... Each 99p
Dead Kennedys — Uber Alles (pic)/Kill The Poor (pic) ..... Each 99p
Damned — White Rabbit. Euro imp. (pic) £1.50
Damned — History Of The World (pic) 99p
Bowie — Fashion (pic) ..... Only 79p
Bowie — Ashes To Ashes (pic) 99p
The Fall — Elastic Man/Fiery Jack (pic) ..... Each 99p
Dangerous Girls — Man In The Glass (pic) 99p
Dangerous Girls — Dangerous Girls (pic) 99p
Gary Numan — This Wreckage (pic) 99p
The Cult — Maniax E.P. (pic) 90p
U.K. Decay — For My Country (pic) 99p
Wah Heat — 7 Mins To Midnight (pic) 99p
Cuddly Toys — Madmen (pic) 99p
Zeitgist — Shake Rake (pic) 99p
Echo & The Bunnymen — The Puppet (pic) 95p
Bauhaus — Dark Entries/Telegram Sam (pic) 99p
Basement 5 — Last White Xmas (in Xmas wrapping. Pic cover) 99p

Send Cheques & Postal Orders to:-

Bonaparte Records
284 Pentonville Road,
London N1 9NR.

Please list alternatives wherever possible.

No correspondence can be entered into.

Postage Rates:
U.K. 7". 1=25p, 2=35p, 3=45p, 4=50p, 5=65p, 6=70p, 7=80p, 8+£1.15 Max.
U.K. 12"
1=65p, 2=£1.20, 3=£1.20, 4=£1.60.
Overseas 7". 1-5=25p each. 5+=15p each.
Overseas 12" 1=75p, 2=£1.00, 3=£1.50, 4=£1.80, 5=£2.00.

BULLET RECORDS

4 ROMFORD RD, ASTONFIELDS, STAFFORD, ST16 3DU
(This is our new address)

(NEON)

PROLOGUE

The Police — De Do Do Da (one side sung in Spanish, other side in Japanese) 7" US Imp. Pic 1.20
Damned — Dr Jekyll & Mr Hyde/Looking At You (live) 7" U.S. Imp. (pic) 1.20

Ultravox — Ltd. Ed. Dble single slow motion plus 3 tracks 1 prev. unreleased (pic) 1.50
New Order — Ceremony (Magnificent new single — pic).... 95
Pylon 10" — Cool/ Dub 4 tracks all non LP (pic) 1.99
The Jam — U.S. Imp. LP — Sound Affects (plus free Ltd. Ed. demo 45, Going Underground) 4.75
David Bowie — Flip Top Pack Cassette (Scary Monsters 45) (Very Ltd. Ed.) ..... 1.35 + 50p p&p
Pretenders — Flip Top Cassette (Message of Love) Ltd. Ed. ..... 1.10 + 50p p&p
Jam — That's Entertainment 45 (re-recorded c/w Down In The Tubestation, live version — German — pic) 1.05
Phil Collins — 12" Imp. — I Missed Again (Ltd. Ed. — pic.) 1.15
Slits — U.S. 12" Imp. — Animal Space (longer version) + In The Beginning & Man Next Door (both new versions — (pic) 2.99
Joy Division — 12" Transmission 12" (pic) 1.99
Clock DVA — White Souls in Black Suits (Cassette only — diff. to LP ..... 4.99 + 50p p&p
Adam & The Ants — Blue Vinyl Flexi Disc "Ants" (V.M.C.A.) + Pop Magazine, very ltd. ..... 60p + 40p p&p
Peter Gabriel — 12" Jetz Kommt die flut 4 track Canadian Imp. (pic) 2.99

Adam & The Ants — U.S. Import copy of Kings Of The Wild Frontier LP (incl. diff. tracks to U.K. copy) 3.75

Marc Bolan — Bolan Remembered. 60 min cassette incl. interviews with Steve Took, Herbie Flowers & Keith Altham. All reminiscing about Marc and his music. Ltd. edition ..... £2.50 + 50p p&p

U.K. ALBUMS — New

Wilko Johnson — Ice On The Motorway (+ free rare tracks 45) 4.49
Elvis Costello — Trusts 3.99
Stray Cats — 1st LP 3.99
Fire Engines — Lubricate Your Living Room (outstanding debut) only 2.50
Eyeless in Gaza — Photographs As Memories (Excellent) 4.49
Spandau Ballet — Journeys To Glory 3.99
Visage — 1st (Futurist) 4.49
Robert Rental & The Normal — Live at West Runton Pavilion 2.25
Toyah — Toyah, Toyah Toyah (New live Album) 3.99
The Mekons — Mekons (new 2nd Album) 3.99
Lemon Kittens — We Buy A Hammer for Daddy 3.99
The Sound — Jeopardy 3.99
Colin Newman (Wire) A-Z (Harsh) 3.99
Lewis & Gilbert — 3R4 ..... 3.75
Misty — In Roots (Hot Reggae) 3.99
Ultravox — Vienna 3.99
9 Below Zero — Don't Point Your Finger (Ltd. Ed. green vinyl 3.99
Cravats — In Toy Land 3.99
The Wall — Personal Troubles & Public Issues 3.99
Pylon — Gyrate (exciting new US Bop outfit) 3.99
DAF — Die Kleinen Und Die Bosen (2nd LP) 3.99
Sex Pistols — The Heyday (Factory Records Tape only Artifact) ..... 2.99 + 50p p&p.
Pinpoint — Third State + Ltd. Ed. 3 track 12" 4.49
New Age Steppers — 1st LP (Slits, Pop, Group & friends) 3.75
U.K. Subs — Diminished Responsibility (Ltd. Ed. in Red Vinyl) 4.49
The Boys — Boys Only (4th LP) 3.99
Chris Stamey & The Db's — 1st LP 4.29
Bristol Recorder — v/Art. Inc. 3 live P. Gabriel Tracks + Booklet 3.49
Clock DVA — Thirst (outstanding debut LP) 3.99
Brian Eno & David Byrne — Life in The Bush of Ghosts 4.75
Dance Craze — Live LP v/Art, incl. Specials, Madness, The Beat, Bad Manners etc. 3.99
Stranglers — Men In Black (Great Gatefold Sleeve) 3.99
Some Bizzare Album — v/Art. U.K. Futurist Bands 3.99
Blue Cats — 1st LP 4.99
Bernard Szajner — Some Deaths Take Forever (ultimate Euro LP) 4.49
Irmin Schmidt — Film Musik (outstanding LP) 4.49
The Congos — Heart Of The Congos (Classic Reggae LP) ..... 2.99 only
Family Fodder — Monkey Banana Kitchen (So Weard, we love it) 3.99
Nash The Slash — Children Of The Night (Cut Throat) 3.99
Barracudas — Drop Out With The 3.99
Metal Boys — Tokyo Airport 3.99
Marianne Faithfull — As Tears Go By (Great inc. legendary Sister Morphine) 3.99
101'ers — Elgin Avenue Breakdown (Joe Strummer & Mates) 3.99
Passage — Pin Drop LP 3.99
Blurt — Live In Berlin 3.99
Dome — Volume Two 3.99
Gang Of Four — Solid Gold 3.99
Tuxedo Moon — Desire (Brilliant 2nd LP) 3.75

U.K. SINGLES — New

Human League — Boys & Girls (Gatefold pic) 99
Pere Ubu — Not Happy (pic) 95
Robert Calvert (Ex. Hawkwind inc. Lemmy) — Lord of the Hornet (pic) 95
Depeche Mode — Dreaming of me (splendid debut) — pic. 95
Passage — Devils & Angels (pic) 99
Vic Goddard & The Subway Sect — Stop That Girl (pic) 95
Moondogs — Talking in the Canteen (brill. Hard pop) (pic) .99
Delmontes — Tous Les Soirs EP (magnificent debut — pic) 95
Restricted Code — From The Top (pic) 95
101'ers (Joe Strummer) — Revenge (pic) 90
Johnny Britton — The One That Got Away (B. Side Composed by Vic Goddard) (pic) 1.05
Bow Wow Wow — W.O.R.K. 7" (pic) 99p. Flip to cassette version 1.15
Buzz & The Flyers — Go Cat Wild (Wild, rough sound — pic) 95
Delta Five — Try (3rd Excellent 45 — pic) 99
Au Pairs — It's Obvious (pic) 95
Go Betweens — I Need Two Heads (Superb, Powerful 45) .99
DB's (Chris Stamey) — Dynamite (pic) 99
Thomas Dolby — Urges/Leipzig (Prod XTC — pic) 99
Diagram Bros — We Are All Animals (Great Vynil Debut — pic) 95
Girls At Our Best — Polotics/Getting Nowhere Fast (both pic) ..... each 99
Modern Eon — Euthenics (Inev. pic) 99
Lilliput — Eisiger Wind (pic) 95
Birthday Party — Mr. Clarinet/Friend Catcher (2 classic 45's — both pic) ..... each 99
Blue Orchids — Disney Boys (pic) 99
Spizzles — Risk (pic) 99
Wah Heat — 7 Minutes to Midnight/Better Scream (both pic) ..... each 99
New Age Steppers — Fade Away (The Slits & Friends — pic) 99
Bongoes — In the Congo (pic) 99
Crispy Ambulance — From The Cradle To The Grave (pic) .. 99
Misty — Zapatta (newie) 99
Bruce Springstein — Sherry Darling/Be True (pic) 99
Human Sexual Response — What Does Sex Mean (pic) 95
A Popular History of Signs — Justice Not Vengeance (pic) .95
Five or Six — Another Reason (Prod. Kevin Coyne — pic) .. 99
Ski Patrol — Agent Orange (Brilliant — pic) 99
Mystere Five — Never Say Thank You (pic) 95
TV Smith's Explorers — Tommahawk Cruise (ex Adverts — pic) 99
Orange Juice — Simply Thrilled Honey/Love Sick (2 superb 45's) ..... each 99
They Must Be Russians — Don't Try To Cure Yourself (superb pic) 95
Gist (YMG) — Is This Love (pic) 99
Elvis Costello — From a Whisper to a Scream (pic) 99
Josef K — It's Kinda Funny/Radio Drill (2 Ace 45's) .... each 99
Frantic Elevators — Know What You Told Me (Erica — pic) 99
Presidents Men — Out In The Open EP (pic) 99
Drinking Electricity — Cruising Missiles (pic) 95
Dumb Blondes — Strange Love (pic. fresh) 95
The Spectres — Stories (Tremendous Pop 45 — pic) 99
Virgin Prunes — 20 Tens and Revenge (pic) 99
Fire Engines — Everything Roses (pic) 99
Gang Of Four — What We All Want 7" 99p. 12" £1.99 (both pic)
The Polecats — John I'm Only Dancing (Bowie song) pic. 1.05

Cabaret Voltaire — 12" Import Sluggin For Jesus (pic) 1.99

Polecats — Rockabilly Guy 99
Classix Nouveau — Guilty (pic) 99
Stray Cats — Rock This Town 99
Teenage Filmstars — I helped Patrick McGoohan Escape (pic) 99
Teardrop Explodes — Reward (pic) 99
Dept. S — Is Vic There (Astonishing Debut 45 — pic) 95
Duran Duran — Planet Earth (Futurist) (pic) 99
Barracudas — I can't pretend (pic) 1.05
Toyah — Four from Toyah EP. 4 new tracks (pic) 1.50
Shakin Pyramids — Reeferbilly Boogie (pic) 95
Robert Wyatt — Stalin wasn't Stalling (3rd magnificent recent single — pic) 95
Thompson Twins — Perfect Game (pic) 99
Knox — She's so good looking (pic) 99
Pretenders — Message of Love (pic) 99
Dead or Alive — I'm Falling (incredible 45) (pic) 95
Nightmares in Wax (now Dead or Alive) — Birth of a Nation EP. (pic) 95
I'm So Hollow — Dreams to Fill the Vacuum (clear vinyl) 95
Another Pretty Face — Heaven Gets Closer Everyday (pic) .. 99
Repetition — The Still Reflex (pic) 99
The Igloos — Octopus (Syd Barrett) (pic) 95
Steve Diggel (Buzzcocks) — 50 Years Of Comparative Wealth EP. (pic) 1.05
Talking Heads — Once In A lifetima (pic) 1.05
Sinking Ships — The Cinema Clock (Great — pic) 99
Orange Disaster — Something's Got to Give (pic) 99
Eternal Scream — Hypocrite (pic) 99
Diamond Edge — Vicious Love (One of our favourite singles at present) 99
Holly & The Italians — Youth Coup (pic) 1.05
T.V. Personalities — Sid Barrett (The Cult lives on — pic).... 95
The Cuban Heels — Walk On Water (pic) 95
Ruts DC — Different View (pic) 99
Vapors — Spiders (pic) 1.05
The Dark — Einsteins Brain (pic) 95
The Lines — Nerve Pylon (pic) 95
Positive Noise — Give Me Passion (pic) 99

Dalek I Love You — Heartbeat 7" pic 99p. 12" pic..... 1.99

U.K. SINGLES — Vintage

Adam & The Ants — Ant Music/Dog Eat Dog/Kings of Wild Frontier (all pic) ..... each 99
Adam & The Ants — Zerox/Cartrouble (both pic) ..... each 99
Adam & The Ants — Young Parisians (1st 78 45) 99
Dead Kennedys — California/Kill The Poor (both pic) each 99
Wasted Youth — I'll Remember You/Jealousy (both pic) ..... each 99
The Slits — Animal Space/In the Beginning/Man Next Door (all pic) ..... each 99
The Fall — Elastic Man/Rowche Rumble/ Totally Wired/Fiery Jack (all pic) ..... each 99
U2 — 11 o'clock/I will follow/Another Day Without Me (all pic) ..... each 99
Killing Joke — Nervous System/Requiem/War Dance (all pic) ..... each 99
Classix Nouveaux — Little Green Men/Robots Danee (both pic) ..... each 99
Honey Bane — Guilty (pic) 99
Robert Wyatt — At Last I'm Free/Caimanera (both pic) ..... each 95
Echo & The Bunnymen — Pictures on the Wall/Rescue/Puppet (all pic) ..... each 99
Native Hipsters — There Goes Concord Again (pic) 95
Mark Beer — Collaborations/Isolations (both pic) ..... each 99

IMPORT SINGLES

X — White Girl (pic) 1.35
P. D. Alltag — Schweigende EP (violent electronics — pic) 1.50
Fred Frith — Dancing In The Street (Ralph — pic) 1.35
The dB's — Black & White (N. York's Shake Records — pic) 1.35
Factrix — Empire of Passion (pic) 1.10
Snakefinger — Man In The Dark Sedan (Ralph — pic) 1.35
Der Plan — Da Vorne Steht Ne Ampel (Newie — German — pic) 1.35
Der Plan — Gogo Girl (1st rare 3 track Private Pressing — pic) 1.35
Bill Nelson — Rooms with brittle views EP (Euro Imp. pic) .. 99
Minny Pops — Live in Amsterdam EP (pic) 99
Faust — Extracts Party 3 (Classic Period Stuff!) (pic) 1.35
Faust — Extracts Party 2 (Harsh — Classic Stuff — pic) 1.35
MX 80 sound — D Type/Someday You'll Be King (both pic) ..... each 1.35
Residents — Satisfaction (Pic — Total Classic) 1.35
People In Control — When It's War (3 track EP — pic) 1.20
Michael Nyman — Mozart Webern (pic) 1.20
Dave Edmunds — Shot Of Rhythm & Blues 4 track EP (Aussie imp. pic) 2.50
Jam — Start/When You're Young (U.S. Dbl. 'A' Side 45 — pic) 1.15
Bush Tetras — Too Many Creeps (pic) 1.25
Family Fodder — Savoir-faire (French Imp — pic) 1.05

12" OF HEAVEN (Mostly Ltd. Editions)

John Lennon — Imagine (German Imp — pic) 2.99
Tuxedo Moon — Scream With A View (pic) 1.99
Killing Joke — Nervous System/Requiem (both pic) ..... each 1.99
Gen. X — 4 tracker — King Rocker/Untouchables + 2 (pic) 1.99
Clash — 10" Black Market Clash 9 tracks (pic) 3.49
Ultravox — Vienna (pic) 1.99
Brian Brain (ex P.I.L.) — Culture 4 tracker (pic) 1.99
Bob Marley — Redemption Song/I Shot The Sheriff (live) (pic) 1.99
Misty — See Them Ah Come Jah (pic) 1.50
Gang of Four — US imp. Send In The Army + 3 (pic) 2.99
Devo — Whip It/Snowball/Gates of Steel (pic) 1.99
Chrome Inworlds — Danger Zone/in a Dream (pic) 1.75
David Bowie — Ashes to Ashes (full version, remix — good pic) 2.99
Raybeats — Roping Wild Bears 4 tracker (N.Y. Sensations — pic) 1.75
Simple Minds — Celebrate 3 tracker (pic) 1.99
Earcom 2 — v/Art

NME CLASSIFIEDS

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

For further details ring
KARLA FAERBER
01-261 6122
or write
New Musical Express
Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London. S.E.1

FOR SALE — 25p per word

ADAM ANT t-shirts. Warrior Ant 3 — colour logo + photos, Young Parisians 3-colour pic + logo, bondage badge pics. £4.00 each. SML. **PRIESTLEY'S T–SHIRTS,** Dept. N, 36 Bootham, York.

ANTI PASTI t-shirts. **PRIESTLEY'S T–SHIRTS,** Dept. N, 36 Bootham, York.

APRIL WINE — Official Tour Souvenirs. Send S.A.E. to April Wine c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

BEATLES PHOTOGRAPH 1963. 6" × 8½", autographed by all four. Offers. (01) 870 5011.

BLACK SABBATH — Official Tour Souvenirs. Send S.A.E. to Black Sabbath c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

BLOW YOUR favourite photo to a giant poster. Any types of cuttings, photos, etc, blown to 14" x 18" b/w poster photo for £5. Original returned undamaged. Fotoblow, 14 The Triangle, Altrincham, Cheshire, WA15 6DP.

BOW WOW WOW t-shirts, skull & crossbones, 3-colour black shirt. £4. **PRIESTLEY'S T—SHIRTS,** Dept. N, 36 Bootham, York.

BULLET BELTS The Real Thing. Small 58 Bullets & Clips £11.00, Medium 60 Bullets & Clips £11.50, Large 62 Bullets & Clips £12.00 Plus 70p p&p To: Toeprints, 8 Warwick Close, Bushey Heath, Herts.

COCKNEY REJECTS t-shirts, Ruck, Greatest Hits — West Ham colours, photo-shirt. £4.00 each. **PRIESTLEY'S T–SHIRTS,** Dept. N, 36 Bootham, York.

CURE T–SHIRTS, logo, Seventeen Seconds, Primary Tour. £4 each. **PRIESTLEY'S T–SHIRTS,** Dept. N, 36 Bootham, York.

ECHO & THE Bunnymen, **ENO, SIMPLE MINDS** t-shirts. £4.00 each. **PRIESTLEY'S T–SHIRTS,** Dept. N, 36 Bootham, York.

ELVIS PRESLEY FANS — Send now for our catalogue. SAE (20p). Never before available items. Forever Elvis, 55 Birchfield Road, Northampton.

EXPLOITED T-SHIRTS. PRIESTLEY'S T–SHIRTS, Dept. N, 36 Bootham, York.

FALL T–SHIRTS. PRIESTLEY'S T–SHIRTS, Dept. N, 36 Bootham, York.

GIRLSCHOOL — OFFICIAL Tour Souvenirs. Send S.A.E. to Girlschool, c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

JAPAN T-SHIRTS. PRIESTLEY'S T-SHIRTS, Dept N, 36 Bootham, York.

MAGAZINE T-SHIRTS, 2 colour pic & logo. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept N, 36 Bootham, York.

MAX WEBSTER — Official Tour Souvenirs. Send S.A.E. to Max Webster c/o Holy T-Shirts, 15 Great Western Road, London, W9.

MOTORHEAD — OFFICIAL Tour Souvenirs. Send S.A.E. to Motorhead, c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

ORIGINAL BEATLES Glossy Black and White Photographs, Officially Commissioned for 1963 Paris Tour. Set of six includes two groups and four individual portraits. 8½" × 6½" £5.00 a set. Anthony, 17 South Moulton Street, London W1Y 1DE. 01-629 3493.

PRIESTLEY'S T-SHIRTS £6.00 for any two. Limited period. Send SAE for catalogue. 130 designs. **PRIESTLEY'S T-SHIRTS,** Dept N, 36 Bootham, York.

RUSH — OFFICIAL Tour Souvenirs. Send S.A.E. to Rush c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

SIOUXSIE T-SHIRTS — two new designs — Tartan photo, head photo. £4.00 each. **PRIESTLEY'S T-SHIRTS,** Dept N, 36 Bootham, York.

STRAY CATS t-shirts. **PRIESTLEY'S T-SHIRTS,** Dept N, 36 Bootham, York.

FOR SALE — 25p per word

TALKING HEADS, BOWIE, ULTRAVOX, BAUHAUS t-shirts. £4.00 each. **PRIESTLEY'S T-SHIRTS,** Dept N, 36 Bootham, York.

THE PASSIONS t-shirts 'Michael & Miranda' pic. £4.00. SML. **PRIESTLEY'S** t-shirts, Dept. N, 36 Bootham, York.

TOePrints QUALITY BONDAGE STRAPS Stainless Steel Swivel Clips, Black/Red 60p Each Or 2 £1.00 + P&P 15p Each To: Toeprints, 8 Warwick Close, Bushey Heath, Herts.

TOEPRINTS FOR The Most Advanced Rock Products Around. Wholesalers and Retailers Only. Send For Catalogue To: 8 Warwick Close, Bushey Heath, Herts.

TOYAH — WASTED YOUTH — CRASS — CRAMPS t-shirts. £4.00 each. **PRIESTLEY'S T-SHIRTS,** Dept N, 36 Bootham, York.

U.K. SUBS OFFICIAL MERCHANDISING — DIMINISHED RESPONSIBILITY (New Album) t-shirts, NEW LINE UP colour poster. Still in stock — old line up photos, posters, Crash Course, Warhead, Blues t-shirts, badges, stickers, armbands, bum flaps etc. Send SAE for free listing of up to date available merchandise and prices to: **U.K. SUBS PRODUCTS, P.O. BOX 12, GUILDFORD, SURREY.**

U2 — BOY T-shirts, £4.00 SML Priestley's T-Shirts, Dept N, 36 Bootham York.

U2 — BOY t-shirts, £4.00. SML. **PRIESTLEY'S T-SHIRTS,** Dept N, 36 Bootham, York.

MUSICAL SERVICES — 22p per word

ABOUT 100 Bands, Groups, Discotheques. Keenest Prices! London's Leading Entertainment Agency. — Claymans 01-247 5531.

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

A MAJOR Entertainments Company Has Available For Private Hire Venues For All Types Of Group Promotions In The North Of England. All Venues 2000+ Capacities. Apply to Box No. 4154.

COPYING, BAND — parts, etc. 01-554 3213.

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London W.1. (10p stamp).

LONDON AREA: Demos Wanted By Epigram Records. Box No. 4166.

LYRICS WANTED. No publication fee. 11 St. Albans Avenue, London W.4.

STRINGS PROMOTION and Publicity. Personal service. Give your attraction a reaction. Tel. 01-586 5398/01-441 0182.

PUBLICATIONS — 22p per word

COOPER-CLARKE, Fugs, Devo — original work. Kerouac, S.F. by Stableford, Barrington Bayley, M. J. Harrison. D.I.Y. records/tapes/publications reviewed. Ten pages of magazine addresses for your writing. "Ludds Mill 16/17" (60p), 44 Spa Croft Road, Ossett, Yorks.

IF YOU enjoyed Oz, you'll love Libertine! Current issue available to adults (age statement required) for £1.00 from: Libertine, 253 Church Lane, New Swanninglon, Leics LE6 4RA.

WANTED — 22p per word

BRUCE SPRINGSTEEN Two 2nd April. £6.00. Swap Two 4th April. Urgent. Ring Wade, 0634 725076.

BRUCE SPRINGSTEEN Ticket(s) London — Any Night 01-348 5052.

PERSON WITH European Concert Tapes Interested In Trading For American Concert Tapes. David Finger, P.O. Box 1927, Wilminston, Delaware 19899, U.S.A. Springsteen, Stones Etc.

SPRINGSTEEN TICKETS — Wembley, Birmingham — Gill 01-851 4978.

SPRINGSTEEN TICKETS Any Night At Wembley. Must Be Arena Seats 01-435 9191.

SPRINGSTEEN TICKET(S) Wembley or Birmingham Steve 0603 611076 Daytime 0603 617140 Evening. Urgent Anywhere Considered.

SPRINGSTEEN PLEASE Please Two Any Place Any Date Martin 01-254 1634 Evenings.

SPRINGSTEEN TICKETS. Swop two £6.00 April 3rd for any two March tickets. 01-505 0320 evenings.

SPRINGSTEEN TICKETS also swap two Birmingham Saturday for Friday or other venue. Desperate. 01-831 6981 Cherril.

SPRINGSTEEN: WILL swop three April 2nd for three March 20th. Mike 422 8125 or 249 5905.

SPRINGSTEEN TICKETS, Wembley, April 2nd. Tel George 0533 896209 (evenings).

SPRINGSTEEN TICKET(S) For Wembley 20th March Swop For Edinburgh or Newcastle. Phone (0382) 68931.

SPRINGSTEEN TICKET Swop 28th Feb For 27th Phone 0943 78428 After Six.

SPRINGSTEEN TICKETS Swop Birmingham/Wembley For Manchester. Mark Hollingsworth, 132 Chesterfield Road, Bristol B56.

STATUS QUO Tickets. Manchester 02572 66987.

SWAP BRUCE Springsteen Tickets Of March 19 For March 20. Phone 01-204 8807 after 6 pm.

INSTRUMENTS FOR SALE — 22p per word

DOCTOR RHYTHM Drum Machine. As New £70.— ring (0533) 705792.

ORANGE 120 Watt Amp 4 x 12 Cab £200. 26 Recreation Row, Holbeck, Leeds 11. Tel. York 56401 Daytime.

WERSI BASS SYNTHESISER. New, perfect, £360.00. (0444) 55868 evenings.

DISCOTHEQUES — 22p per word

BRIAN PLAYER Sensational Entertainment Farnham 715088.

DAVE JANSEN. 01-699 4010.

FAN CLUBS — 22p per word

BLUES BAND Fans S.A.E. 37 Louth Road, Holton-Le-Clay Grimsby DN36 5EA.

OFFICIAL U.K. Subs Fan Club. Send S.A.E. to P.O. Box 12, Guildford, Surrey.

RUSSIANS INFORMATION. 38 Dulverton Road, Favell Green, Northampton.

SLADE SUPPORTERS Club. S.A.A. Portland Place, London W1.

999 INTERNATIONAL Information Service. Send SAE. 147 Oxford Street, London W1. 01-734 9072.

SPECIAL NOTICES — 36p per word

CRAZY COLOURS Specialist. Domenick 65 Marloes Road, Kensington W8 937 8452.

TRACEY "ANT" we love you — Crawf and Parsnip.

RECORDS FOR SALE — 25p per word

ALBUM HIRE. S.A.E. details. Dianne, Taw Records, Calver, Via Sheffield.

BOWIE, DAMNED, Adverts red, Who, plus many more, all very rare / obscure. Box No. 4169.

BOWIE RARITIES: Space Oddity sung in Italian (Phillips) plus many others. 7 Dewsgreen, Cramlington, Northumberland.

BOWIE RARE records. Keith, 7 Fitzroy Street, Hull.

BRINSLEY SCHWARZ albums, Motts Island singles, Xmas Patti Smith 10", other rarities. List, S.A.E. to John Cox, 49 London Road, Great Glen, Leicester.

BRUCE SPRINGSTEEN rare American demo 45's. S.A.E. John, 24 Crosshill, Cotgrave, Nottingham.

CANTERBURY RECORD Fair. Saturday March 21st, Slatters Hotel. Enquiries (0843) 20336.

CLASH CAPITOL, Stranglers Peasant, Choosey. Buzzcocks Spiral, Siouxsie Hong Kong, Bowie London Bye, all original pics. Pistols rarities. Mark 0785 53059. Any reasonable offer accepted. M. D. Henderson, 299 Stone Road, Stafford, ST16 1LB. Daytime phone no. 0785 3121, ext. 6370.

COLOSSEUM, GENE Pitney, demos. S.A.E. Bob, 104 Chester Road, Poynton, Cheshire.

COSTELLO, BLONDIE, Kate Bush, Jam, Police, Clash, Abba, Bowie, Olivia, new wave, hundreds of other rarities, including pic discs, demos, coloured vinyl. S.A.E. for list. 412 London Road, Aylesford, Maidstone, Kent.

CROYDON RECORD Collectors Fair, Sunday 15th March At The Upstairs Function Suite, The Cavalier, Wallington Square, Wallington, Nr Croydon, Surrey. Early Preview 11.00-12.30 £1.50 Or Bring This Advert It's A Quid. 12.30.17.00 50p. Every Type Of Music And Records. Details Medway 74067.

DYLAN COLLECTION, many rarities and deletions. Box No. 4170.

DYLAN RECORDS, imports, cuttings. S.A.E. Robert Howard, 6 Westfield Road, Liverpool 9.

EARLY ELVIS, Who Brunswick, Beatles rarities. Clash Capitol original, Kinks, Champs, EP's, London, Kingsmen, Steele, plus lots more at sensible prices. — Phone Winchcombe (Glos) 602949 6–8 evenings.

FUNHOUSE RECORDS issue a massive monthly catalogue packed with thousands of rare and deleted albums and singles. We specialise in American Psychedelia & Punk, UK 60's and 70's, New Wave, European picture sleeve singles, promotional items, picture discs. Send large SAE for next list, or 12 issue subscription. UK £2, Overseas £4. 24 Cecil Square, Margate, Kent.

GENESIS/GABRIEL/Hackett — Collection For Sale And Swop (S.A.E. Please) Box No. 4168.

GEORGE HARRISON — Electronic Sound and Wonderwall Music LP's. Offers. Box No. 4140.

PRIVATE COLLECTION. Albums / singles 1963–1978. Beat / punk / psychedelia / etc. Many rarities. S.A.E. 62 Sunbury Road, Coventry.

RARE BOWIE, Zeppelin, Parker, Tull, Jam material. (0908) 606441.

SEND FOR free list of LP's/singles/cassettes/posters. Cummings (NME), 11 Drumoyne Avenue, Glasgow.

SINGLES: OVER 3,000 titles '55-80 including many at bargain prices in our latest list. Send 17p stamp: Gemini, 105 George Street, Mablethorpe, Lincs.

STIFF/NME label — Ian Dury + Blockheads — Sex & Drugs & Rock & Roll. Very rare. Offers. — 01-669 8409.

VERY RARE Episode Six (Gillan) Pye Acetate Offers Tel. 0602 621040.

WHO, DYLAN, Kinks, Lennon etc. Sixties & Seventies rarities. S.A.E. Phil, 5 Oaklands Road, London S.W.14.

50's/60's ROCK, Pop, Soul, Originals from 10p. SAE:— 94 Fitzpain Road, Ferndown, Dorset.

SITUATIONS VACANT — 22p per word

ALTERNATIVE EMPLOYMENT with record companies, radio stations etc. Full-time, part-time. Experience unnecessary. "Music Employment Guide"; "Radio Employment Guide" and "British Music Index" (includes 800 helpful addresses). Regularly updated by computer. £1.20 each; all three £2.50. Hamilton House Publishing, Staverton, Devon.

JOBS AT Sea. Oil rigs, liners, high wages for inexperienced men, women, best guide, £1.50. Also, Working Holidays Directory, £1.50, both guides £2.50. Quality Supplies, Office 16, 5 Saville Place, Newcastle-upon-Tyne, NE1 8DQ.

SITUATIONS WANTED — 22p per word

ANY KIND OF WORK (E.G. ROADIE) WANTED IN MUSIC BUSINESS FOR BEGINNER, NO EXPERIENCE, WILLING TO LEARN. BOX NO. 4150.

PRINTING — 36p per word

BUSINESS CARDS, letterheads, dance tickets, etc. For details write to A. V. Knight, 24 Centurion Way, Purfleet, Essex.

RECORDING STUDIOS — 22p per word

CROW 8-TRACK. Weekday 8-hour package £45.00 (10 hours £55.00). Includes drums (Premier Resonator) and backline. Vox, Marhall, Hi-Watt, Fender, Redmere amps. Young engineers, friendly London location. 01-588 8846.

SOUND INSULATED PRACTICE ROOMS
(Modular Construction)
Portable staging and acoustic screens
NEW PRODUCT NOW AVAILABLE
Demonstration 17th March 1981
Details: Morley Galleries
4 Belmont Hill, London SE13
Telephone: 01-852 6151

GREECE AND HER ISLANDS FROM £79
Price includes flight and accommodation. Departures from March to October.
Phone Flight Facilities on 01-551 4121/0277 230823
ABTA

HAVING TROUBLE BEING HEARD???
Let alone receive an opinion from the major's Ummm & Aarah Men. We are not ". . . . in a meeting", ". . . . out to lunch", ". . . in America"; or ". . . away on tour". We are PINNACLE RECORDS — an independent (in the truest sense of the word) Recording and Publishing Company and we want to **listen** to your material.
Send your demos and finished recording to:-
DAVE BROOKER,
PINNACLE RECORDS,
ELECTRON HOUSE,
CRAY AVENUE, ORPINGTON, KENT.
(Sorry — we can only return material if a s.a.e. is enclosed)

VINCENT DIFATE'S CATALOGUE OF
SCIENCE FICTION HARDWARE
From Androids to Waldos
JUST PUBLISHED
£8.95 hardback
£4.50 softback
Sidgwick & Jackson

Premier
★ FREE
Send for your Brochure and Price List TODAY!
★ Minimum quantity 12 shirts per design
★ All prices fully inclusive
★ Our unique money back guarantee
★ Competitive prices
★ World wide service
THE BEST OF BRITISH
T-SHIRTS AND SWEATSHIRTS ETC.
PRINTED TO YOUR OWN DESIGN BY PROFESSIONAL SILK SCREEN PRINTERS
THE BEST OF BRITISH with your own Design Motif Logo etc
PREMIER T-SHIRTS Dept. NME Freepost
BOWTHORPE NORWICH NR5 9BR TEL. (0603) 745018
MR/MRS/MISS
NME
ADDRESS
CLUB etc
(CAPITAL LETTERS PLEASE)
NO POSTAGE STAMP NECESSARY - WE PAY THE POSTAGE

BELL'S
for everything musical—
GUITARS, AMPLIFIERS, etc.
Wide range of Professional and Amateur models — 56 page Catalogue FREE!

Guitars from as low as £25. Details of over 120 models. Amplifiers, Disco Units, Effects, Pedals, Etc. **Cash or H.P. TERMS.** Details available. Call or write for FREE Guitar catalogue today. Other instrument cataogues also available.
BELL MUSICAL INSTRUMENTS LTD. (Dept 76).
157-159 Ewell Rd., Surbiton, KT6 6AR
Please send me your NEW Guitar, Amplifier and Disco Unit Catalogue.
(Please Print) Name_____
Address_____

FOR ALL GUITARS DIRECT TO YOUR DOOR FROM THE BIG 5 MUSIC STORES
B/CARD
ACCESS
ETC . . .
PHONE ORDERS

IBANEZ ARTWOOD..... £195
S/H GIBSON..... £195
SHOP SOILED YAMAHA..... £55
S/H OVATION..... £180
EKO JUMBO..... £35
C/WESTERN JUMBO..... £25
GUILD D D25..... £235
18 RUSHEY GREEN, CATFORD, LONDON, SE6.
01-690 45488.
LARGE STOCKS OF ALL NEW GUITARS
EASY CREDIT TERMS AVAILABLE
SOUTH EASTERN ENTERTAINMENT

Spheres
COMMUNICATION SERVICES FOR LEISURE
NEW AND DYNAMIC ENTERTAINMENTS AGENCY
require DJs, Musicians, Duos, Trios and Bands for Pubs, Clubs and Private Parties
Stephen Cornwell, 23 Premier House, Waterloo Terrace, London N.1.
Tel: 01-354 2364

Doncaster Metropolitan Institute of Higher Education
SITTING
'A' LEVELS
THIS YEAR?
Your career could start with our exciting range of Higher Diploma Courses in
MINERAL PROCESSING
MINERAL SURVEYING
MINING ENGINEERING
QUARRYING & BITUMINOUS MATERIALS
Send now for details to
Head of Dept of Mining and Mineral Resources Eng.
DM1HE, Waterdale, Doncaster DN1 3EX

NME CLASSIFIEDS ORDER FORM

RATES
22p per word
Artistes Wanted, Bands, Discotheques, Employment Agency Licence, Engagements Wanted, Fan Clubs, Free Radio, Groups Wanted, Instruments For Sale, Instruments Wanted, Insurance, Musical Services, Musicians Wanted, Publications, Recording Studios, Situations Vacant, Situations Wanted, Sound Equipment, Transport, Travel, Tuition, Wanted.

25p per word
For Sale, Records For Sale, Records Wanted.

36p per word
Personal, Printing, Public Notices, Special Notices, Traders Announcements.

Box No. fee £1.80 per insertion
Heavy block capitals after the first two words are charged at double rate.

Write your ad here in block capitals. One word per box.

HEADING:			

NAME.....
ADDRESS.....
(BLOCK CAPITALS)
.....
.....
.....
DAYTIME PHONE NO .....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.

I enclose P.O./Cheque value £.....

Post to: NME CLASSIFIEDS, ROOM 2529, KINGS REACH TOWER, STAMFORD STREET, LONDON, SE1 9LS

RECORDS WANTED — 25p per word

ABSOLUTELY ALL your L.P.s, tapes, singles, videocassettes, rarities bought for 1p-£2.50 (or more) cash or exchange value. **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange, 38 Notting Hill Gate, London W.11. (01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash (our price must be accepted — S.A.E. for estimate if required).

ALICE COOPER'S "School Days" Wanted. Phone Nick — 0392 77709.

ALL ALBUMS, singles. Top prices. Terminal Records, "Oakfields", Crundale, Haverfordwest, Dyfed.

CLAIRE HAMILL LP's wanted. Maggi Billsborrow, 12/2 Maple Bank, Church Road, Edgbaston, Birmingham.

KEVIN COYNE Siren, Clague, Blossom Toes, Harper, Cousins, Beefheart LP's, Singles, Promos, Imports, Cassettes. Chris Baillie, 42 A Heaton Road, Mitcham, Surrey.

LP's, CASSETTES. Top prices paid. Send S.A.E. for estimate. Kingsway, P.O. Box 48, Station Approach, Bournemouth, BH5 2HN.

T. REX RECORDS. Details To Nigel Telephone Crewe 581246.

WILL SWAP Bowie's MWSTW Drag cover plus Ragazza 45 for Wembley Wizard L.P. Barrie, 13D Dallfield Court, Dundee.

MUSICIANS WANTED — 22p per word

A FEMALE Bass Player Wants To Join Or Form HM Band Music. Interests Motorhead, Priest, Kiss, Girl. Phone 0533 355686.

BANDS AND Groups Required Norfolk And Suffolk Areas. Gifana Productions, Station Road, Beccles, Suffolk.

BASSIST AND Drummer, For 60s/80s Group, With About 2 Yrs Playing Experience. Stephen 01-552 4556.

BASSIST WANTED (Punkish) 01-527 6872.

BASS WANTED, Manchester area. Bolton 52332.

BIG BAD Bass For Contortionists Who Think Beefheart Can Improvise, Pick Up The Black Thing, Trevor. 580 9733 Day.

CONSPICUOUS GUITARIST to colour Sublime Concern, creative creature only. 202 9275.

CRY SHARK needs drummer. Lots of gigs. Radical dance music. Don't be shy. Phone 886 4547.

DRUMMER NEEDED Urgently 1980's Band Record Company Interest Must Be Committed. Jozsef Wolverhampton 335547.

DRUMMER DIFFERENT English Subtitles. 458 3635.

DRUMMER WANTED urgently. Contemporary group. Dedication. Phone Brierley Hill 72680.

DRUMMER SEEKS Band Influences Anything Thats Real. John, Manchester 653 6074.

DRUMMER WANTED with Ideas Phil 578 0697.

EXPLODING DRUMS Bass Sought. Likes Include Beefheart, Ubu. 01-622 5016.

FULL RANGE vocalist rock band. Age limit 22. Cassette, photo, info. Management, own rehearsal studio. Apply G. Grameri, 556 Uxbridge Road, Hayes, Middlesex.

GIRL BASSIST please phone again. Martin. 836 5454 ext. 2157.

GIRL VOCAL dup/trio. Recording and management contract offered. Must be young, small, blonde and able to create own vocal backings and harmonies. Immediate recording opportunity with massive potential publicity. Ability most important. Send tapes/pictures to O.N.T. Company Limited, Springfields, Poringland, Norwich, NR14 7RG.

GUITARIST/VOCALIST wants to join/form band, Must love Velvets, Joy Division, Can. Genius more important than talent. Ring 0632 668813 (Paul) daytime.

KEYBOARDIST FOR young, dedicated band, varied influences, gigs, studio waiting. Gill, Alton 84361.

MALE, FEMALE guitarist wanted for lyrics. Maybe form spare time band. Talking Heads and anything. Box No. 4171.

MEAN IT? Musicians Wanted Into Au Pairs, Gang/4 Style. Pawafull, Diverse, Danceable Music, Enthusiasm. Drive Conviction. Only Phone If You Mean It!! Mark 837 0740.

THE GO want drummer and lead vocalist urgently. Tel. Phil 01-959 5720.

THE PITS urgently require ace-face singer with style and panache, for imminent recording, and video. Stoke-on-Trent based. Phil, 09363 5140.

TRUMPET & keyboard players. Funk. Gigging now. Tel 961 6731.

VOCALIST 18 Wants To Form Band Into Bunnymen, Teardrop And Psychedelia. Ring Duncan Sheffield 308118 5p.m.-8p.m.

YOUNG GUITARIST wants bassist, drummer and keyboard player to form band. (Stranglers, Talking Heads, Bunnymen). Edinburgh 337 1800. (Joe).

PERSONAL — 36p per word

FLYING SAUCERS? S.A.E. details, British UFO Society, Woburn Place, London WC1 0LW.

IF GRUMPY is Gd, old Buzzard loves you.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

NEWCASTLE WHO Wednesday: Lady in seat W18 from Durham please write: Keef, 50 Mulgrave Road, Middlesbrough.

PATCHOULI OIL, ½oz bottle £1.25 to: Home Herbals, Gasferry Road, Bristol 1.

PENFRIENDS ALL ages. Send stamp for brochure: Pen Society, (A.25), 1-7 Wigan Lane, Chorley, lancs.

POEMS REQUIRED for new poetry magazines. Send poems with S.A.E. to Partisan Poetry, 40 Watchetts Road, Camberley, Surrey.

VEGETARIAN PENFRIENDS S.A.E For Details. Box No. 4167.

TUITION — 22p per word

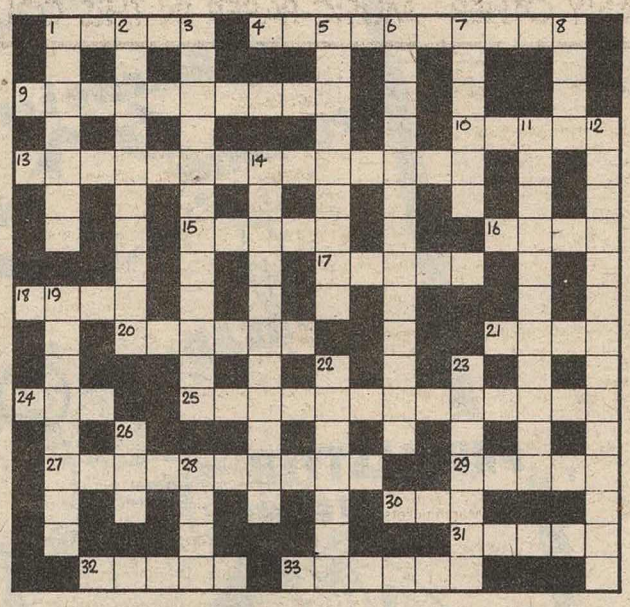
GUITAR POSTAL Courses. SAE 40 Arley Hill, Bristol 6.

GUITAR TUITION. All styles. Beginners welcome. 367 5502.

STUDIO ENGINEERING in 8-track studio £15/day. 01-588 8846.

SUPERFAST GUITAR booklet. Intro rock/jazz technique, scales, lead patterns, £1.80. rockbiz, 5 Postern, Wood Street, Barbican, EC2Y 8BJ.

NME X-PRESS WORD



ACROSS

1 & 33 US 'troubadour' who's big with *Rolling Stone* readers (Stop that giggling at the back!)

4 English-Greek version of above, big with *Melody Maker* people (still!) (4,7)

9 The movie of the cult (5,5)

10 Who character?

13 Confederate version of recent Spandau Ballet hit? (If they knew how to spell) (8,6)

15 Sci-fi horror flick: *in space no one can hear you scream*

16 Here's a cryptic one to celebrate the Royal nuptials: Lady Di grasps a bit of Bonnie Charlie to sing 'Runaround Sue'

17 A B-52-ette

18 Miss Laine or Mrs Dankworth

20 Supposedly a film starring Meat Loaf and Deborah Harry

21 Of the album '—— With The Wind'

24 *Crossy* character. *Crossy!?* Doesn't everyone call it *Crossy?*

25 Mo-Dette frontperson (6,7)

27 Here's the good news: Ritchie Blackmore's given up! (1,9)

29 Something to play at the Mothers' Union (sic)!

30 & 28 Partner of the unspeakable Andrew Middle-Class

31 & 32 Yankette with Clash and Meat Loaf connections

32 See above

33 See 1 across

DOWN

1 & 26 Ferry singing Lennon

2 Whatsisname, Ron Wood's predecessor (4,6)

3 It fears farce (anag. 2 words)

5 Vintage 2-Tone hit (3,6)

6 Chartalbum (3325)

7 Punk stronghold contemporaneous with Roxy Club

8 1980 British movie which started life as a TV play

11 Dire Straits LP (5,6)

12 Bowie album and single (5,9)

14 Mode! Indian (anag. 2 words)

19 See below

22 & 19 The hit from 'Remain In Light' (4,2,1,8)

23 A percussionist

26 See 1 down

28 See 30

LAST WEEK'S ANSWERS

ACROSS: 1 Bono Vox; 5 Merton (Parkas); 8 (Phil)Spector; 10 Leo Sayer; 13 'Rock This (Town)'; 14 Them; 16 Richard Strange; 20 Suggs; 21 'Voodoo (Chile)'; 23 Julian Cope; 24 EMI; 27 Peter (Noone); 29 Runaways; 30 Cassidy.

DOWN: 1 Belle Stars; 2 New Order; 3 Visage; 4 MGs; 6 Troggs; 7 Feargal Sharkey; 9 (Merton) Parkas; 11 (Voodoo) Chile'; 12 Cher; 15 Midge Ure; 17 Dave Clark; 18 Thompson; 19 (Peter) Noone; 22 Phil (Spector); 25 Epic; 26 '(Rock This) Town.'

AUSTIN

■ *From page 25*

still-running *Leave It To Beaver'* (the story of Theodore 'The Beaver' Cleaver and his continual stuggle with American family life).

Almost all the movement's songs — love songs, novelty numbers, hate songs, and news songs — allude to those same mythologies of beach, B-flicks and bad fast food of which 'Beaver' is a part: mythologies enshrined since the '60s as eternal touchstones for every American 'counterculture'. And the musical grips of the Austin punk scenarios are pure, distilled suburban grumbles about the difficulties of Everyday Middleclass Life: swallowing, leaning on lift buttons, and undoing bra straps : or, *not* swallowing/pushing buttons/undoing undies.

"Texas has long been regarded as a mecca for chainsaw punk bands," reports national 'zine *Subterranean Pop* in their current issue. "But the music in Austin is starting to diversify."

CERTAINLY IT is when every day offers growing musical *choice;* are you going to catch James Brown's in-store appearance at the Sound Warehouse, or make it to Butch Hancock's 'Twilight Show' at the old Alamo Lounge (both events 5.30pm on a Thursday)? Both are packed; just like Raul's seems to be packed most nights —or the re-located Soap Creek Saloon is packed for every Doug Sahm performance (despite the scam that Sahm's current passion for softball far outstrips his craving for rock and roll). For all I know, Copa's and Antone's and Steamboat Springs and the Backstage are also crowded out — for performances by the Uranium Savages, Lewis and the Legends, Cellulose Brain, The Raybeats, W.C. Clark, Rockin' Devil, The Big Boys, The Stains, The Austin All-Stars, The Gimmicks, Joe 'King' Carrasco, John Reed, Joe Ely, The Radio Planets, 5-Spot and all the other bands and kinds of bands four all-too-short days in this hot town didn't allow me to see.

■ *With many thanks to Ed Ward, Jan Beeman, Lynne Capri and the numerous others who helped make this article possible. — CR.*

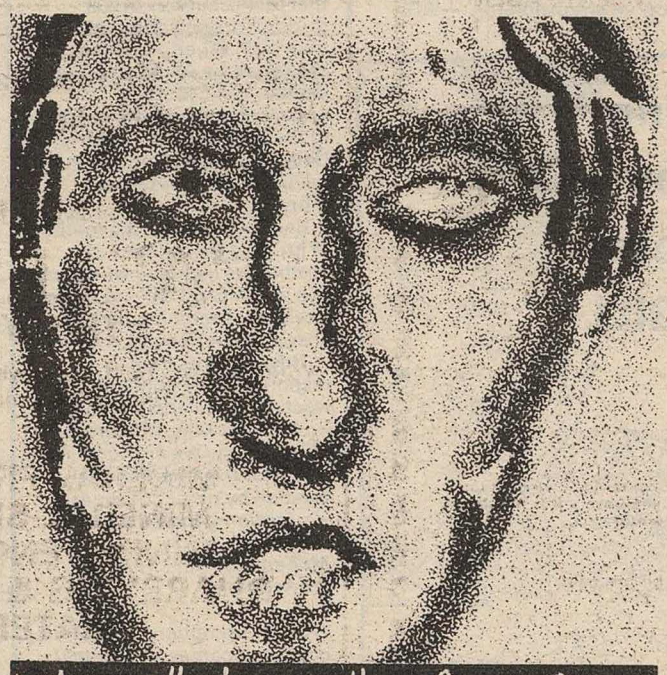
NME CLASSIFIEDS
are seen by over 400,000 more people than our nearest selling rival.
Source NRS Jan-Dec 1980

GREAT FOR DIY NOTICES, POSTERS VISUAL AIDS – MANY USES

PAD OF 34 PAGES OF LETTERS & NUMBERS PRINTED ON GUMMED PAPER IN RED, GREEN & BLACK. SIMPLY CUT THE LETTERS OUT ALONG THE STRAIGHT DOTTED LINES, WET AND STICK DOWN. OVER 1,200 LETTERS & NUMBERS IN 4 SIZES (½" to 2" TALL). A MUST FOR CLUBS, SCHOOLS, SHOPS, THE OFFICE, ARMED FORCES, ETC. EASY TO HANDLE. (MAY BE USED FOR ART WORK). £2.90 EACH, INCL. VAT & P+P (£5 FOR TWO)

LETTERKIT (Dpt.ME) 20 JAMAICA STREET, LIVERPOOL L1 0AF

SPIRIT
■
"potatoland"



modern eOn

euthenics

New Single Available On Dindisc Din 30
Album Coming Soon

With reference to Paul Du Noyer's passive and singularly unreflective piece on 'Penny Rimbaud's' Family, Crass (*NME* February 14), there are a great number of questions which, in the dubious light of that 'commune's' vitriolic outpourings, remain unanswered by anything other than the now tired and familiar dualistic and defensive rationalisations of 'their Master's voice'.

If 'anarchy', for example, has "more to do with pacifism than mad bombers", and has "everything to do with throwing off society's (Whatever that catch-all reification means) control of your mind, which conditions you to accept violence . . .", then why the deliberate association — in Crass's own statement — between a far from pacifist Baader-Meinhof group and a'punk' ethic which by inference (since it was a statement made on a poster advertising one of their gigs and bearing their insignia) refers specifically to Crass's own ideology?

Why, too — if 'anarchy' means love and peace — is there the ominous note of menace in 'Rimbaud's' grandiose statement: "I warn you. The Nature of Your Oppression is the Aesthetic of My Anarchy"; of what, exactly, are we being warned? If we do not accept his puritanical and utterly egocentric 'anarchy' are we to be 'loved' to an eternal peace?

'Rimbaud' may claim to know that "we're shit" (he refers to the sycophantic Crass), but it is the supreme and patronising arrogance of the condescending Patriarch which claims to *know* that the rest of us are "shit as well".

And finally, isn't there some contradiction in Crass's vehemently declared polemic against (always 'against') a politic of confrontation — "Left-wing, right-wing, you can stuff the lot" — and their apparent embrace of an ethic which du Noyer gives in the idea ". . . that peace lies through confrontation"? After all, that's precisely what Reagan believes.

The quote from Proudhon read: "Whoever puts his hand on me, to govern me, is a usurper and a tyrant". There are more ways of governing and usurping than Proudhon seems to have recognised, and more subtle forms of tyranny. It is the nature of your covert violence, 'Rimbaud', which informs the quiet aesthetic of our refutation of your oppression and it is the nature of the covert violence of your oppression which forms the peaceful aesthetic of our refutation of your 'anarchy'.
Konrad S. Marlow, London SE27

The Crass/real punk/anarchy axis does not 'represent any new hippiedom'. There can be no comparison between hippies and anything that is happening today. The hippies died in their own shit, apathy, their non-achievement, their dreams. As for saying 'no altruistic independent' label would put out 'Bullshit Detector', that is just ridiculous because Crass Records, more than any other record label's, almost whole reason for being is because of Crass's regard and concern for others.

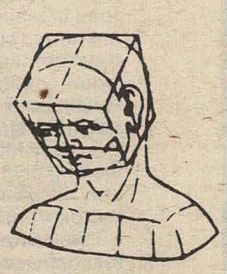
! pity you. Anarchy, Peace and Freedom.
Karen Sobey, London W12
A few points, Konrad:

1. Crass don't "associate" their approach with Baader-Meinhof's. They *contrast* it.

2. We are being "warned" that ugly conditions do not stimulate a pretty response.

3. There's a world of difference between "confrontation" through music, and confrontation through nuclear missiles.

4. I'm sorry. I don't understand the rest. — PDN. As far as I'm concerned, the biggest drawbacks with Crass centre around the utopian invalidity of anarchism in late 20th Century industrial society. Hence their isolationism, and their inability to stimulate any kind of political dialogue other then parroted sloganeering amongst their "followers". Interesting term, "followers". — AG.



I've heard that the government is currently taking steps to extend its Youth Opportunities Programme to the Armed Forces. I wondered how long I would have to wait for Thatcher and her troupe of hoop-jumping monkeys to think of a way of introducing conscription for the unemployed.

YOP is basically a device to make the monthly unemployment figures seem slightly less harsh than they really are. It reflects the total apathy of the government to do anything positive about the anguish it is causing, which is a resultant factor of an obsession with monetarism — whatever that may be.

I thought that the present situation of six months pissing about erecting fences *et al* was humiliating enough, but it looks as though the exploitation will increase to a point of what can only be described as fascism.

It'll happen slowly, and she won't call it conscription; her advisers will be asked to concoct a nice little inoffensive title for it. The Tories will probably herald it as a major step forward: "Let the lazy buggers do some work for a change." If these "Join the Army and see the world" plans are implemented, and people co-operate with them, what democracy we have remaining will be squashed once and for all.

I am not prepared to do Thatcher any favours. She hasn't done me any. The last thing I am going to do is fight for her and keep the unemployment figures artificially low at the same time. I am not fooled.
John Nemes, Newport, Gwent.
Now that's what I call perceptive political analysis. — AG.

Sexism — A Definition:

When Sting takes his clothes off and all the little girls stare at him, he is exploiting them.

When Debbie Harry goes on stage in a short dress and all the men stare at her, they are exploiting her.

Easy really, what?
I. M. Confused, Redditch.
That seems pretty on the ball, too. — AG.

Dear M. Whitehouse (Mrs),

No, Phil Collins' latest solo hit is not about masturbation. In fact, "I can feel it coming in the heir tonight" is what Lady Diana Spencer thought when she last saw our Chas.
Elizabeth R., London.
That, however, is a bit below the belt. — AG.

Could somebody please explain the recent attacks on Spandau Ballet. I don't consider myself to be an ardent fan of the band, but it must be plain looking at their past how they have managed to reach the media, and the answer is not by 'hyping' as people would have us believe, but the total opposite. They quite simply ignored the record industry until the time was right. For God's sake, whatever's wrong with a bit of thoughtful enterprise? They simply filled a gap.
Peter Boch, The Reptile House, Dudley Zoo.
Your defence of the group appears to be based on purely "business" criteria, which might go some way towards explaining the attacks. After all, Rupert Murdoch's quite a sharp businessman, too. As regards their emphasis on fashion, there's nothing wrong with that so long as people realise that they're not so much expressing their individuality as demonstrating their membership of a particular tribe. As long as youth relies on fashion for its expression of freedom, so it will remain in bondage. Or tartan, or . . . — AG.

Gay Times on Peacock Throne. No scene. Abstract:

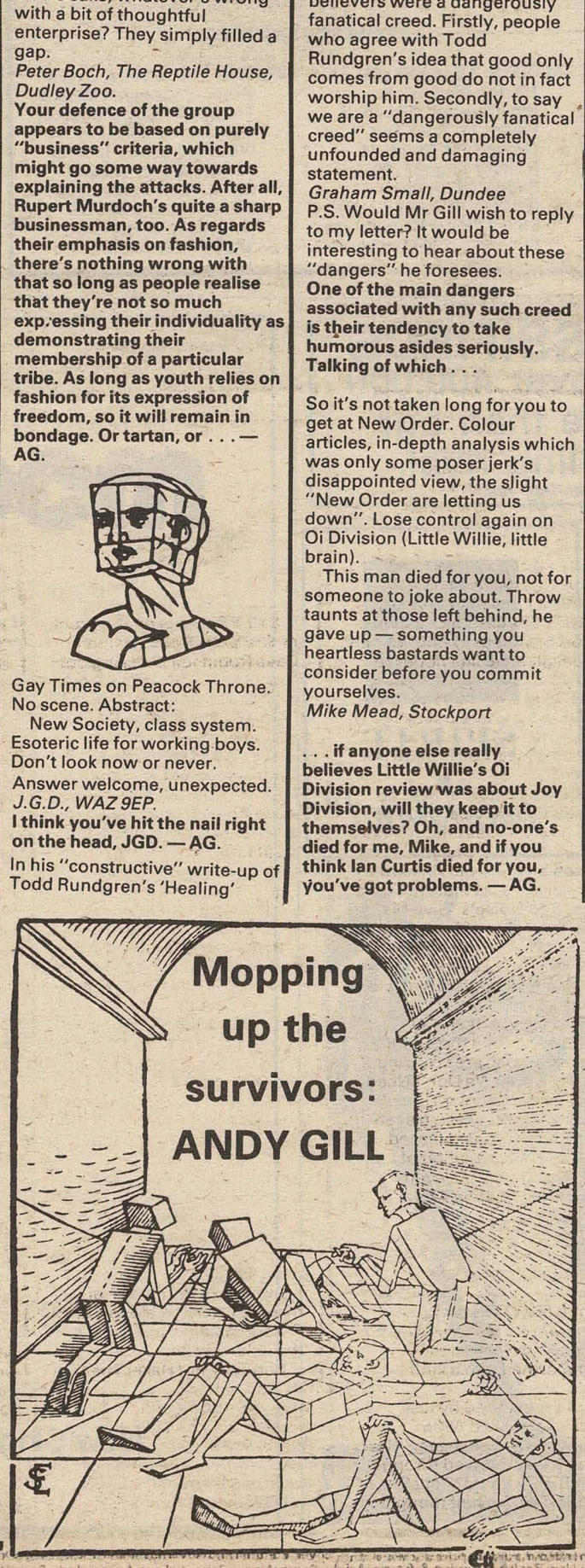
New Society, class system. Esoteric life for working boys. Don't look now or never. Answer welcome, unexpected.
J.G.D., WAZ 9EP.
I think you've hit the nail right on the head, JGD. — AG.

In his "constructive" write-up of Todd Rundgren's 'Healing' album Andy Gill claimed Todd believers were a dangerously fanatical creed. Firstly, people who agree with Todd Rundgren's idea that good only comes from good do not in fact worship him. Secondly, to say we are a "dangerously fanatical creed" seems a completely unfounded and damaging statement.
Graham Small, Dundee
P.S. Would Mr Gill wish to reply to my letter? It would be interesting to hear about these "dangers" he foresees.
One of the main dangers associated with any such creed is their tendency to take humorous asides seriously. Talking of which . . .

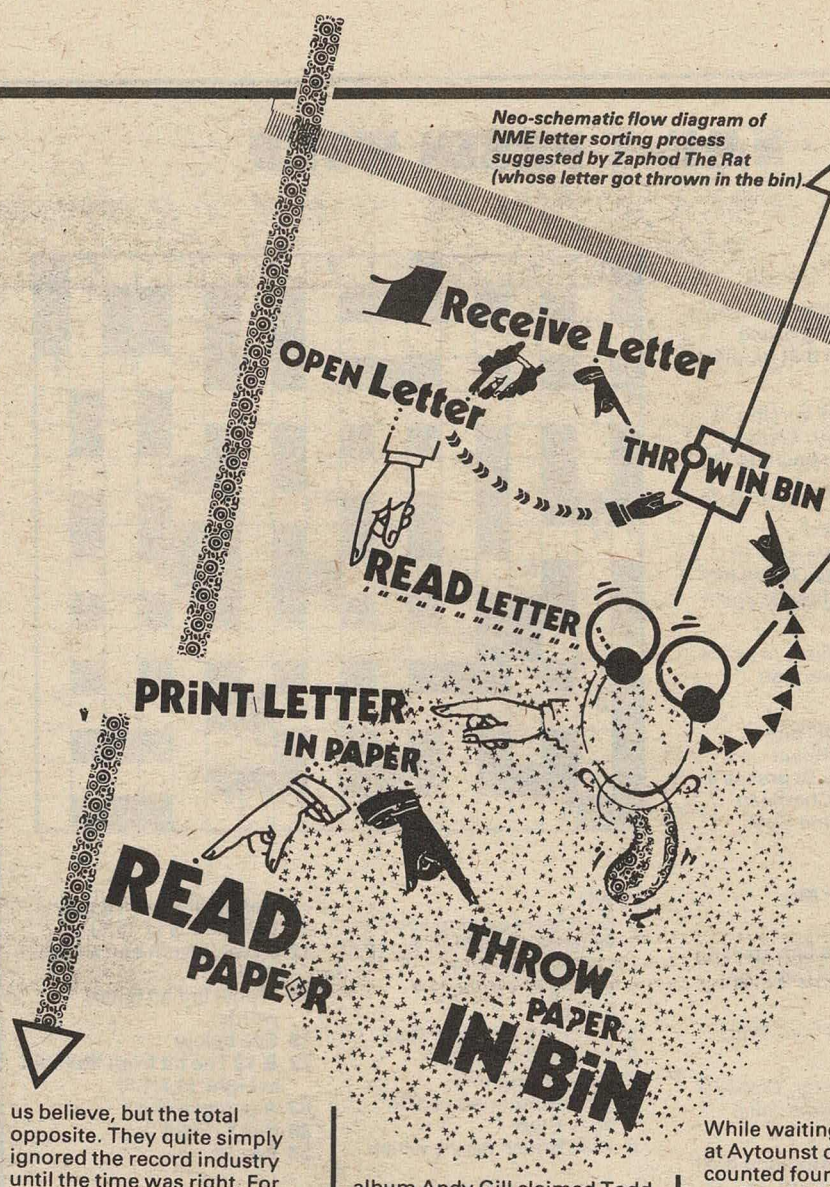
So it's not taken long for you to get at New Order. Colour articles, in-depth analysis which was only some poser jerk's disappointed view, the slight "New Order are letting us down". Lose control again on Oi Division (Little Willie, little brain).

This man died for you, not for someone to joke about. Throw taunts at those left behind, he gave up — something you heartless bastards want to consider before you commit yourselves.
Mike Mead, Stockport

. . . if anyone else really believes Little Willie's Oi Division review was about Joy Division, will they keep it to themselves? Oh, and no-one's died for me, Mike, and if you think Ian Curtis died for you, you've got problems. — AG.

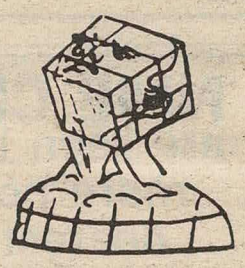


Neo-schematic flow diagram of NME letter sorting process suggested by Zaphod The Rat (whose letter got thrown in the bin).



While waiting to sign on today at Aytounst dole office I counted four people reading copies of *NME*. Does this mean *NME* facts are right or the queues are getting longer?
Alan Stewardson, Manchester
Whaddya mean, "or"? — AG.

Hatefully yours,
Tony Chaos of The Fulflood Unit.
P.S. I see you are not keeping strictly to your policy of editing out all the good bits from a letter.
Not *strictly*. — AG.



Having come to expect mindless drivel from Paul Morley in his musical writings, it was hardly surprising that his review of the Granada documentary *City!* was equally turgid.

What was amusing was that he stretched his overwhelming insight into a lecture on the merits of different styles of football. He proceeded from his omniscient position to explain why Malcolm Allison had failed as a manager, and why Bond is successful (?). What the documentary showed was not that Allison was a football failure, but that English football has fallen from artistry so much that teams survive better through organisation rather than skill. When coaching scenes show Allison having to explain basic football knowledge, like width in attack, to the likes of Reid, Henry and Daley, he must be forgiven for having to deal with these morons.

Bond will stick to his method of judging the abilities of footballers by those who wear ties and Allison will meander aimlessly searching for an answer to his flawed vision.

This thinking, Paul, is responsible for England wasting the talents of Marsh, Hudson, Bowles, McKenzie and Hill, and why we are consistenly outclassed in international football by other countries.
Professional footballer turned journalist,
McKenzieville,
Menottiland

What a reactionary Paul Morley is when it comes to football! Who would have thought that football in 1981 would have anything to do with such "rockist" concepts as winning matches!! How about if Paul sticks to writing about Manchester City and Malcolm Allison manages the Fire Engines?
M. Tybalt
Who cares about Manchester City, now that Wednesday are poised to regain their rightful position in the First? — AG.

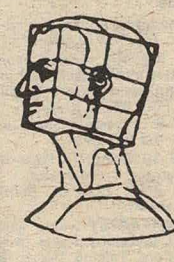
Huh! My Stray Cats transfer came off, with little persuasion, with Fairy toilet soap.
A. Badger, Stewarton.
Who do they play for now, then? — AG.

Is it true that Robert De Niro is to play Long John Silver in his next film, and is insisting that his leg should be cut off?

GASBAG
SQUARES UP

M. Brando, Paris.
No, it's just part of the crash diet he's gone on to lose those excess pounds he gained for *Raging Bull*. — AG.

Re: the review of the Eno/Byrne album: good to see someone laying the Ghosts in the Bush. Angus MacKinnon hit the right nerve on this one, regarding the sterile 'experimental' airs breathed by Eno/Byrne. When I first read about Eno cottoning on to the native thunder I thought 'Well, bugger it, he must be deaf or daft', for powerful musicians such as Dudu Pukwana and Louis Moholo, and bands as far back as Assagai and Jabula have been resident in London for years, playing Townships musics and afro rock/jazz. As for those cold-blooded wankers Talking Heads deciding to spice up a weak act with condescending criss-cross riddums, they still produce a thin watery sound. As regards the spurious 'experimental' nature of Eno's work, the Ethnic Forgery Series by Can cited by MacKinnon is the real essence of creative delving, using technique as a tool to dismember structures with humour and reverence for the 'feel' of much ethnic music, without sucking the geographic and sociological essence out of it.
Dave Grimbleby, London SW17



Gavin Martin's UK Subs review was a load of bollocks. Does it never occur to you pseudo-intellectual farts that some people buy records because they like the music?

The 'hype' and 'exploitation' he mentions do not exist. The Subs are a punk band who play good fast music and people buy this record because they like the music. Simple as that. They won't think it 'signifies' anything except an hour's good listening.
P.O.D. the younger, Aberystwyth.
That's just the problem. — AG.

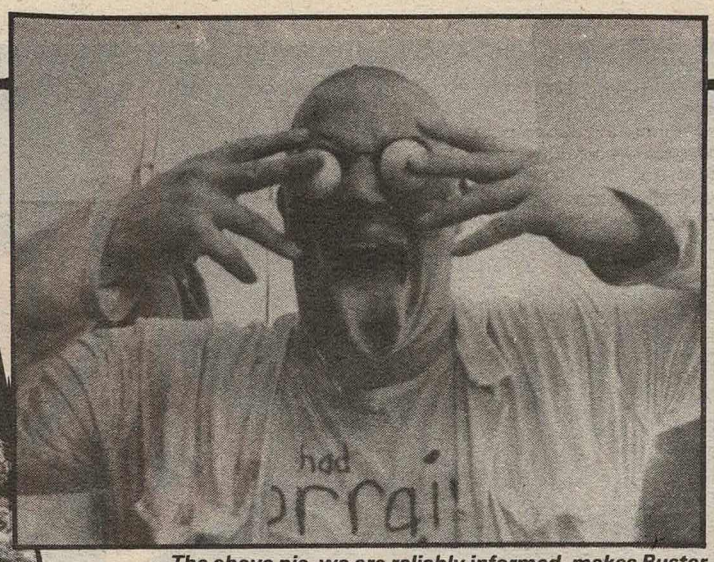
NME's got about 30 staff/contributors and advertises about 500 gigs a week in Gig Guide, of which 11 have been reviewed over the last two weeks.

Sounds may be crap but at least they try.
Pete Holden, Southampton.
One's patience, usually. — AG.

Why do you do it?
Sharon, Ormskirk, Lancs.
This letter has been edited. — AG.

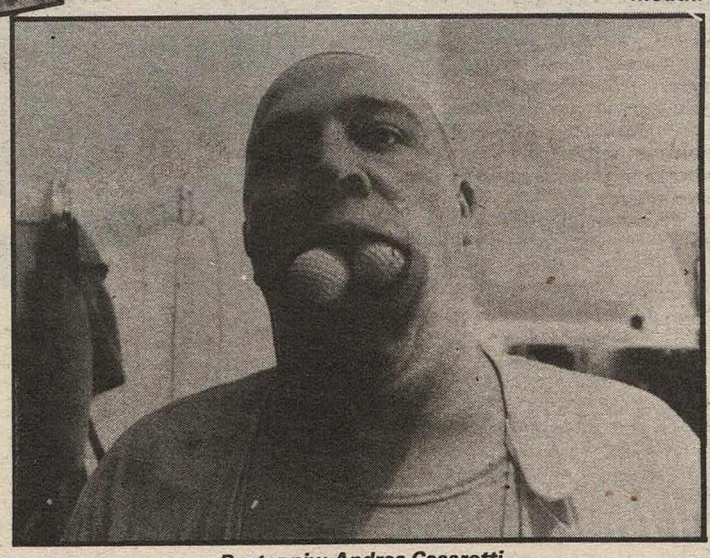
T-ZERS

Gang Of Four's Hugo Burnham nicks in ahead of Neville Staples (see below) in the silver screen stakes. As we revealed sometime ago, Hugo (a stage name if ever we heard one) is appearing as a gangster in a film called 'Country Life'. Here we see a still of Hugo chasing Nick Kent as the film approaches its bloody climax. We won't tell you if he catches his prey but Nick has no pieces in this week's issue.



The above pic, we are reliably informed, makes Buster Bloodvessel look like that guy who used to give Grasshopper lessons in 'Kung Fu'.

The below pic, we are reliably informed, makes Buster Bloodvessel look like a fat man with two golf balls in his big mouth.



Buster pix: Andrea Casarotti.

FEATURING THE RETURN OF ...

SPECIAL Neville Staples took time out from promoting his record label Shack this week — flick to *Thrills* for the spills on that one — to contemplate a new career as a starlet of the silver screen. Bitterly disappointed with the results of *Dance Craze* — "Let's face it, it was a *bad* film" — Nev still has dreams of muscling his way ahead in the movie world.

"I'd love to be in movies. Somebody like Shaft! A heavy black cop!"

Does this herald the long-overdue return of *Superfly* chic?

'Hmmmm, I wouldn't want it to be a New York thing. It's got to be London. Scotland Yard's first black! I'd love to be in something like *The Professionals* too, even if it was just a little walk-on part, just a few lines. I'd really like to act, but it would have to be somewhere where I could improvise. I couldn't be bothered with learning lines and all that. I'd rather make it up as I went along!"

Dance Craze, reckons Nev, was a wasted opportunity for him to fulfil that ambition.

"That film should have had some sort of story behind it. When it came to the crunch, it was just a load of filming onstage, Neville leaping around playing the mad maniac! It should have been more acted-out.

"Y'see, I've got this bursting energy all the time. I can't stand it if I'm not on the go doing something. That's why I'm always so energetic onstage. It's not drugs or anything like that! It's just natural!" . . .

SOME PATHETIC Seig-Heiling skinheads made an unsuccessful attempt to spoil the **Siouxsie And The Banshees** jig in Derby, only to be flummoxed when the group left the stage, returning five minutes later sporting a set of 'Israel' promo T- shirts bearing the Star Of David. The Banshees were a little unluckier a few days later when they arrived for the Blackburn date to find the stage had burned down the night before . . .

FOLLOWING an objection from a Race Records of Cambridge about **Brad Special's** use of the same moniker for his new label, an "out of court settlement" or somesuch has resulted in the sum of 50p compensation being paid to the Cambridge Co. by the **Specials** drummer . . .

ONE-TIME **PiL** people **Jim Walker** and **Jah Wobble** spotted entering Chrysalis offices together t'other afternoon. Couldn't be planning to work together, could they? . . .

Cure sticksman **Lol Tol** has been invited by "Europe's leading percussion expert" (it says here) to lecture on drums and things related at the University of Utrecht.

Spotted at the cashdesk in the Virgin Megastore in London's Oxford Street on Wednesday was one **D. Bowie,** believed to have been in town for the *Daily Mirror* pop awards that night. The thin white personage purchased a pole of recent singles including **Grace Jones'** 'Demolition Man', **Human Sexual Response's** 'What Does Sex Mean To Me', **Simple Minds'** 'Celebrate' and **The Polecats'** cover of an obscure early '70s hit 'John I'm Only Dancing' . . .

Simple Minds broke the house record at Tiffany's in the Glasgae home town on Saturda night, packing in over two-and-a-half thousand of 'em . . .

All proceeds from **the 4" Be 2"**Rainbow concert on St Patrick's night being donated to families of those killed in the Dublin ballroom tragedy . . .

Richard Jobson decided that he had to reclaim his roots last week. Sick of London (he would be, just as it's getting good), he took off for Scotland. He flew up straight after his interview with **Chris Bohn** — "Pure brill — pisses all over **Penman** and **Morley.**" No sooner had he reached Edinburgh than he was set upon and nastily beaten up by what **Rob** of **The Scars** called *Sounds* readers, resentful because Jobson moved away from Scotland". Sunglasses hardly hiding a cut and bruised face, wrist tattily bandaged, he was left limping badly but survived **Siouxsie and the Banshees** at Edinburgh Playhouse and **Au Pairs** at the Nite Club protected by a minder. Richard will be staying in Scotland for a few weeks, hoping it treats him a little better . . .

On Friday's *Roundtable* **Malcolm McLaren** failed to commit himself to judging *NME's* C81 cass/ette and fell short of whipping EMI with his usual glee. He still hopes to conduct business with them. **Mike Read** summed up much of Radio 1's entire policy by claiming that "81 minutes of anything for £1.50 is good value" . . .

When asked what he'd do with **Positive Noise,** McLaren said he'd just pass them on to somebody else. **Sheena Easton's** skinny pet **Richard Skinner** thought that *NME* had made Pos Noise's 'Give Me Passion' single of last week. Silly Dick — we got to Pos Noise weeks ago. It was *Sounds*: running scared, late again . . .

Fire Engines, leaps and bounds ahead of the entire western world, are covering the anthemic 'We Don't Need That Fascist Groove Thang' for a **John Peel** session even afore the single is released. Most of the population of Scotland claims it's even better than **Heaven 17's** original . . .

Anyone hear **Buzzcocks'** 'Moving Away From The Pulsebeat' used as the backing music for an item on *Jim'll Fix It?* The same programme that saw **Adam** now almost completely transformed into a kind uncle . . .

Sioux bemused by last week's fervoured *NME* review of the **Banshees.** "How come it was allowed through, ruining the record?" she wondered. She half thought it might be a joke. "But at least it looks like a good review!" . . .

Which member of **Josef K** wants the group to sound like **Crystal Gayle?** . . .

Au Pair Lesley Woods confesses that she's prepared for the nasty-lash to come in the pop-press. "All the nice adjectives have been used up" . . .

ERROL GOLDDUST

STIFF Records on the scent of **The Belle Stars,** mainman **Dave Robinson** checking out the group's Marquee date on Sunday. About time. **Madnessmen** also spotted in attendance, as was **Paul Weller's** most wonderful drunk human being **Jim** from **SLF,** who boasted from the bar that the group have finally finished their third studio LP. About time . . .

The pop world animals went in two-by-two for the **Pearl Harbour** date at Dingwalls last Wednesday. Spotted were **Clashers Joe** 'n' **Paul,** gnarled old **Pros Steve** 'n' **Paul** plus **Chas** 'n' **Bedders** from **Madness** . . .

Bow-Wow-Wow-ing it at the Finsbury Park Funfair on Saturday eve'n were **John** and **Andy** of **Gang Of Four,** a **Blondie, Paul Cook, Ramona Modette** and new sidekick **Nic** of **The Tea Set,** reckoned to be the only vinyl junkie in existence with a complete catalogue of **Gnidrolog, Bilbo Baggins** and **Dando Shaft** albums. Also spotted concert-going for the first time since 1863 was a **Bernie Rhodes.** But how many of them spotted the elusive **Errol Golddust** hamming it up on the helter skelter? . . .

Certainly not **Hazel The Connor,** who won a prize in a ping-pong competition, the reward being an LP by **The Albion Band.** Hazel is now off to Paris where she is being described by pundits **(Louis and Genevieve Pundit)** as the "new **Edith Piaf**" . . .

Stop the world! Really! Girls At Our Best play their debut date next Friday — the 13th! — in York.

CABARET Futura now the best place in London. Go down and spot the stars — everyone!! Most boring people there last week were the rockists — **Michael Des Barres, Nigel Harrison** and **Joe Jackson.** Now that Richard Strange is in the news, ex-Polydor employee and Mormon **Chris Bohn** has been approached to put together a **Doctors Of Madness** compilation. It may be called 'The Erection Of A Lifetime'. Don't mention the war . . .

Not content with the 'controversial' **Costello,** America's favourite Prime Time pair of eyebrows **Tom Snyder** just interviewed Catholic Boy **Jim Carroll** on his chat show . . . on the subjects of religion (which JC discussed with intelligence and intensity), rock, and — at length — drugs. Taking the stand of his *Basketball Diaries* that junk becomes "just as boring as any other nine-to-five gig, only the hours are a bit more inclined to the shadows", Carroll did let his anti-smack stance be interrupted long enough to admit that yes, he had sniffed glue. "I didn't consider it a *drug* though," he told Synder seriously. "To me it was more like procrastination in putting together your model airplane" . . .

Grace Slick, promoting her solo outing *Welcome To The Wrecking Ball* in America, seemed sober but well less-than-coherent, as she slagged off **Mother Teresa** of Calcutta to *US* magazine ("she's suppressing the **Hitler** in her") and admitted "When it comes to thinking, I border on being a moron" . . .

NME NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Charles Shaar Murray
Monty Smith
Production Editor
Stuart Johnston
Special Projects Editor
Roy Carr

Staff
Max Bell
Paul Morley
Adrian Thrills
Chris Bohn
Paul Du Noyer
Gavin Martin

Design
Caramel Crunch

Photography
Pennie Smith
Anton Corbijn

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Angus MacKinnon
Paul Rambali
Danny Baker
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Andrew Tyler
Ian Penman
Andy Gill
Graham Lock
Cynthia Rose
Vivien Goldman
Lynn Hanna

Cartoons
Tony Benyon
Ray Lowry
Research
Fiona Foulgar
New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel

ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Brian Gorman
Pete Christopher
Lee McDonald
(01) 261 6207

Publisher: Eric Jackson

IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

BETTER BADGES

This Last Week

1	(1)	Ant Music	20p
2	(3)	Ants 'Physical'	20p
3	(2)	Ants No 2	20p
4	(5)	Ants 'Invasion'	20p
5	(6)	Ants No 3	20p
6	(7)	Echo & The Bunnymen	20p
7	(4)	Ants No 1	20p
8	(8)	CND	20p
9	(—)	Undertones 'See No More Tour'	20p
10	(10)	Siouxsie 'Israel'	20p

NEW RELEASES (20p)
Bongo's, Fleshtones, Ob's, Hollyrock, Raybeats, Tea Set, Tea Music, Psychedelic Rockers, Spizzles, Section 25 New Aswad Star, Hitch-Hikers Guide To The Galaxy (set of 12), Furious Pigs, Bankrobbers, Protest & Survive, The Demons, Spandau Ballet, Rockpile, O.M.D., Comsat Angels, Capt Beefheart, Scientists, Aswad, Essential Logic, New Cbaret Voltaire, Girls At Our Best, Studio 1, Vision Collision.
FANZINE — The Impossible Dream — Big Glossy! Poison Girls 55p (inc p&p)

286 PORTOBELLO RD
LONDON W10 OK

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia), South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

Judas Priest

New album POINT OF ENTRY

Judas Priest new album 'Point Of Entry'
Limited number at special price
Includes the single 'Don't Go'
Produced by Tom Allom and Judas Priest
Album: CBS 84834 CBS 40-84834

CBS